

**NEWS: 16MP SLT  
SONY'S NEW A37**



**APOY PLANTS: £2,000  
SAMSUNG KIT TO WIN**



Saturday 2 June 2012

amateur

# Photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

**CANON**

## EOS 5Ds HEAD-TO-HEAD

EOS 5D Mk III. Worth upgrading?



ON TEST

PAGE 55

### PERFECT FOR TRAVEL

Five CSC superzoom kits on test

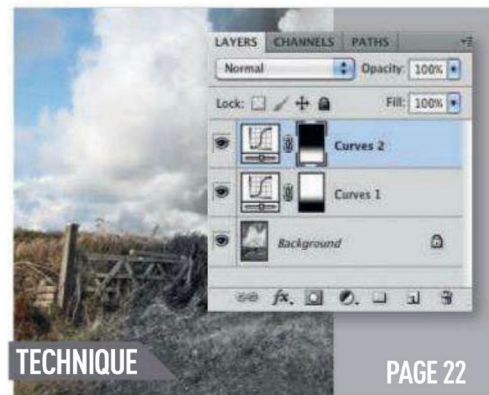


DOCUMENTARY

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### BLOOM PRE-WILDLIFE

Steve's striking African reportage

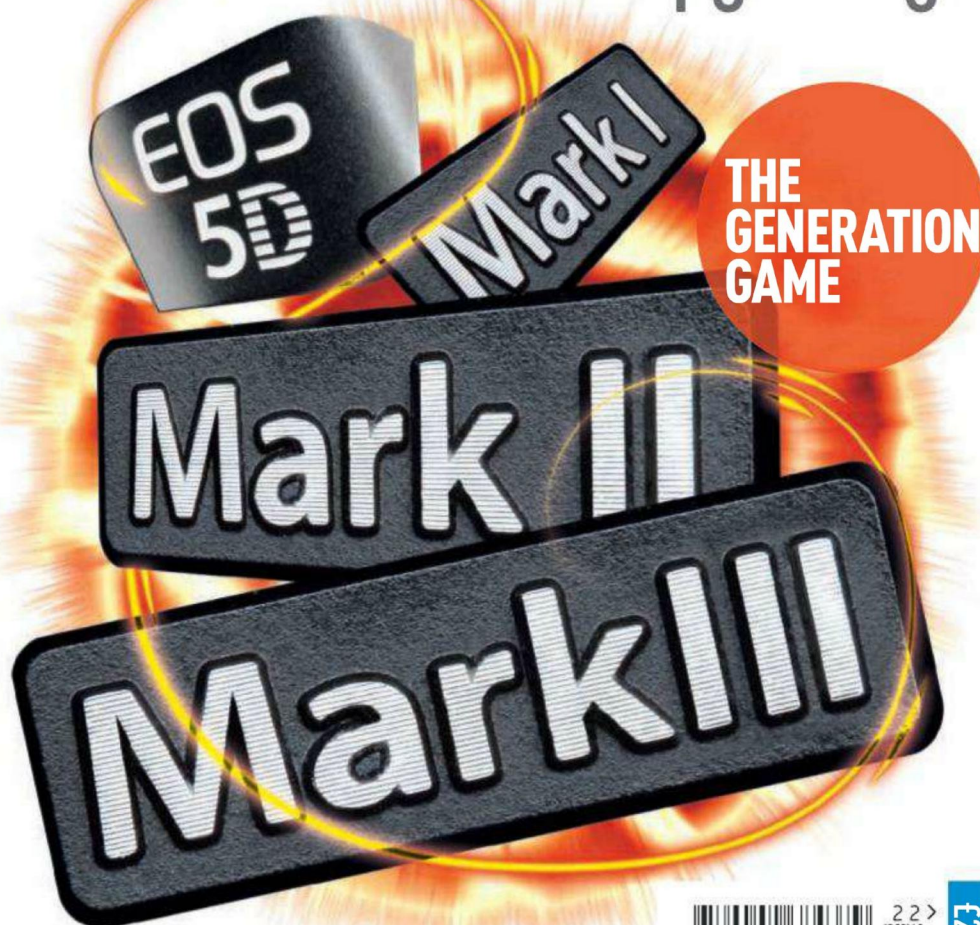


TECHNIQUE

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### DRAMATIC LANDSCAPE

Black & white conversion skills



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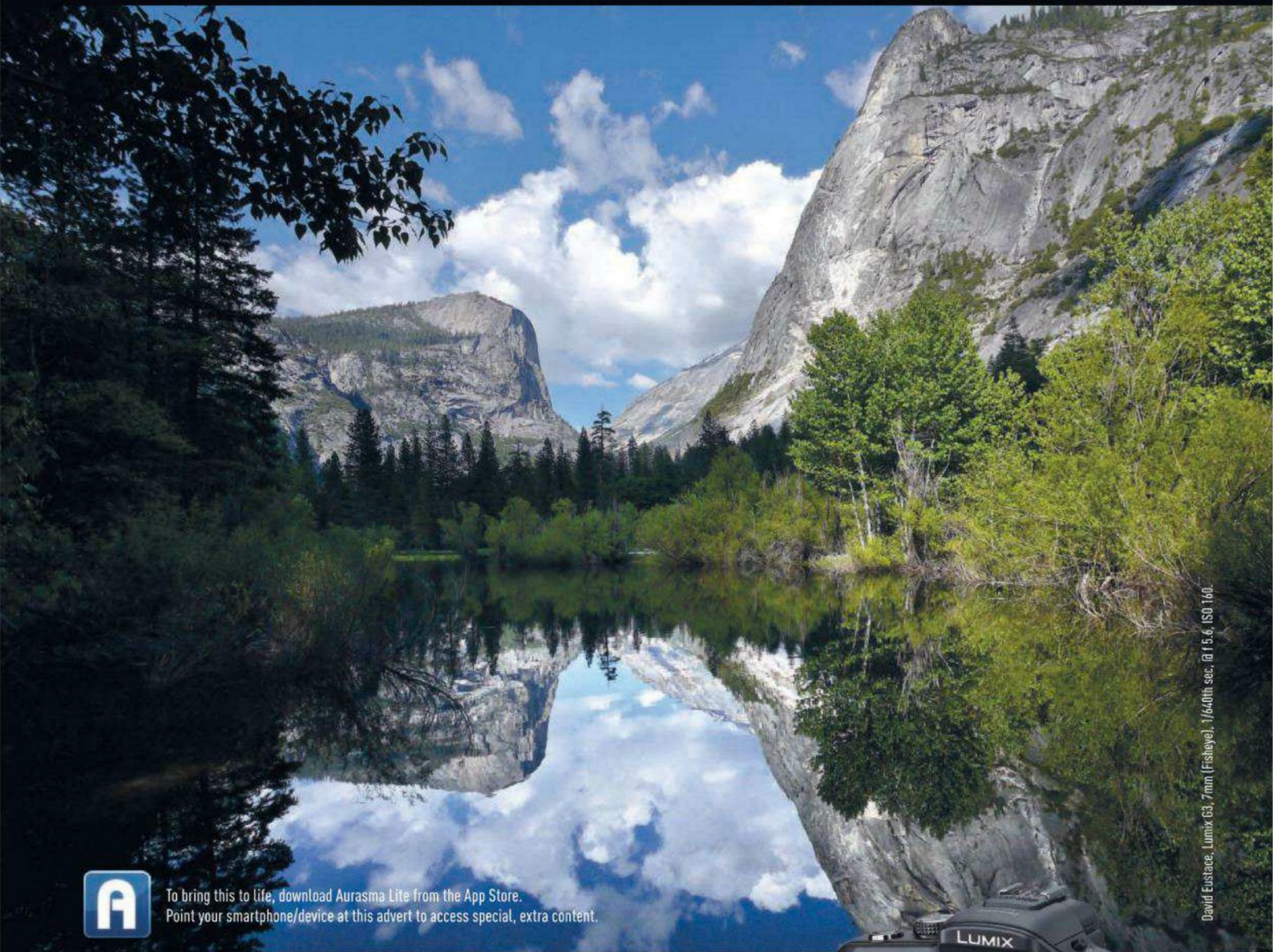


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David Eustace, Lumix G3, 7mm (Fisheye), 1/640th sec, @ f5.6, ISO 160.

## SMALL CAMERA. EPIC SHOTS.

The award-winning Lumix G3 has all the functionality and control you need to capture stunning photographs. Boasting the widest range of interchangeable lenses for a compact system camera, there are no limits to your creativity.

What's more, we've introduced two new Lumix X Vario lenses to our line-up, making an incredible 14 in all. They're the world's first interchangeable power zoom lenses for a compact system camera and they give your creativity even more scope.

To discover the Lumix G system for yourself and an epic collection of David Eustace's photos from Yosemite National Park, visit [www.panasonic.co.uk/lumixg](http://www.panasonic.co.uk/lumixg)



**LUMIX G™**  
MICRO SYSTEM



Lumix G3 available with various lens configurations. Additional lenses sold separately. See dealer for details.



Lumix G3, Digital Photo  
November 2011

WorldMags.net



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**Amateur Photographer** For everyone who loves photography

**THERE** must be a word for a camera that is neither new nor old. To describe human beings we use the term 'middle-aged', but electronics products are either the latest or they are 'preceded' – just born or has-been. There seems no middle ground, although there are plenty of models to fill it, because Sod's Law says that the day after you invest in anything that takes batteries, the company that made it will be pleased to announce its replacement.

Of course, that it is suddenly outdated doesn't make your camera, or its pictures, worse than it was yesterday, just not quite as highly specified.

When manufacturers introduce new models it is sometimes to fix what they should have done in

the previous incarnation, and other times purely because introducing a new one energises sales. On other occasions we see a jump in functionality, image quality and/or usability.

This week we investigate the Canon EOS 5D Mark III on pages 45–49. Whether it's worth upgrading to, or whether it's the right time to get the Mark II, are questions only individuals can answer. Looking back over the last two very popular versions, we'll help you see what's to lose, what's the same and what's to gain.



**Damien Demolder**  
Editor

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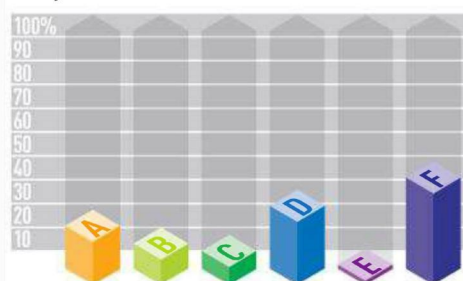
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## THE AP READERS' POLL

**IN AP 12 MAY WE ASKED...**

Have you ever shot infrared?



**YOU ANSWERED...**

|                              |     |
|------------------------------|-----|
| A Yes, on film               | 18% |
| B Yes, with a digital camera | 10% |
| C Yes, with both             | 7%  |
| D No, but I want to          | 26% |
| E I did, but won't again     | 1%  |
| F No, I'm not interested     | 38% |

**THIS WEEK WE ASK...**

Do you feel the need to upgrade your camera?

**VOTE ONLINE** [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

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Steve Bloom is known for his wildlife images, but when he started his photographic career he produced an emotive body of work documenting apartheid in South Africa. Gemma Padley talks to Steve about these images

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Alvin Langdon Coburn was a major photographer who became known as the father of abstract photography. David Clark looks at his life and work



**P24** Steve Bloom's early images documenting apartheid in South Africa

**HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT** Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight) for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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Your EOS adventure starts here with **0% APR** on all Canon EOS Cameras and Lenses

### EOS 600D

18 MP CMOS sensor  
Full HD movies  
continuous shooting  
Built-in wireless flash control



600D 18-55 IS Kit ..... £599.00 £24.95 P/m  
600D 18-135 IS Kit ..... £769.00 £32.04 P/m  
18-55 + 55-250 Twin Kit .. £809.00 £33.70 P/m

### EOS 60D

18 MP sensor  
Full HD movies  
Advanced Creative Features



60D Body ..... £829.00 £34.54 P/m  
60D 18-55 IS Kit ..... £899.00 £37.45 P/m  
18-55 + 55-250 Twin Kit .. £1129.00 £47.04 P/m  
60D 18-135 IS Kit ..... £1019.00 £42.45 P/m  
60D 17-55 IS Kit ..... £1599.00 £66.62 P/m  
60D 17-85 IS Kit ..... £1099.00 £45.79 P/m

### EOS 7D

18 MP sensor  
Full HD movies  
8 fps Shooting  
100% viewfinder  
Integrated Speedlite transmitter



7D Body ..... £1099.00 £45.79 P/m  
7D 18-135 IS Kit ..... £1449.00 £60.37 P/m  
7D 15-85 IS USM Kit ..... £1699.00 £70.79 P/m

### EOS 5D MK II

21.1 MP sensor  
Digic4 Processor  
Full HD Video  
100% viewfinder  
Integrated



5D MK II Body ..... £1669.00 £69.54 P/m  
5D MK II + 24-105 Lens .. £2269.00 £94.54 P/m

### EOS 5D MK III

22.3 MP sensor  
61 Point AF  
6 fps shooting  
Full HD Video  
Weather sealing  
14 Bit DIGIC5+ processor  
HDR Mode



5D MK III Body ..... £2999.00 £124.95 P/m  
MK III + 24-105 Lens ... £3689.00 £153.70 P/m

### EOS 1D MK IV

16.1 MP CMOS sensor  
10 fps shooting  
45 point AF system  
Full HD Video  
Dual DIGIC 4  
Integrated cleaning mode



1D Mark IV Body ..... £3499.00 £145.79 P/m

### EOS 1DS MK III

21 MP CMOS sensor  
5 fps shooting  
High Precision AF  
Full HD Video  
Dual DIGIC III  
Integrated cleaning mode



1DS Mark III Body ..... £5399.00 £224.95 P/m

### EOS 1DX

18.1 MP CMOS sensor  
up to 14 fps shooting  
61 point AF system  
Full HD Video  
Dual DIGIC 5  
Ethernet port



EOS 1DX Body ..... £5299.00 £220.79 P/m

## Canon Zoom Lenses



Canon Zoom Lenses offer superb versatility to your EOS system.

EF 8-15mm f4L USM Lens ..... £1149.00 £47.87 P/m  
EF-S 10-22mm f3.5-4.5 USM Lens ..... £639.00 £26.62 P/m  
EF 16-35mm f2.8 II L USM Lens ..... £1149.00 £47.87 P/m  
EF 17-40mm f4.0L USM Lens ..... £619.00 £23.26 P/m  
EF-S 17-85mm f4-5.6 IS USM Lens ..... £349.00 £22.10 P/m  
EF-S 18-200mm f3.5-5.6 IS Lens ..... £399.00 £23.27 P/m  
EF 24-105mm f4L IS USM Lens ..... £899.00 £37.45 P/m  
EF 24-70mm f2.8L II USM Lens ..... £2299.00 £95.79 P/m  
EF 28-135mm f3.5-5.6 USM IS Lens .... £379.00 £22.10 P/m

EF 28-300mm f3.5-5.6L IS USM Lens ... £2189.00 £91.20 P/m  
EF 70-300mm f/4.0-5.6 IS USM ..... £419.00 £20.95 P/m  
EF 70-300mm f/4.5-5.6L IS USM ..... £1159.00 £48.29 P/m  
EF 70-200mm f/4.0 L USM ..... £529.00 £22.04 P/m  
EF 70-200mm f/4.0 L IS USM ..... £929.00 £38.70 P/m  
EF 70-200mm f/2.8L USM ..... £979.00 £40.79 P/m  
EF 70-200mm f/2.8 L IS USM ..... £1869.00 £77.87 P/m  
EF 100-400mm f4.5-5.6L USM IS .... £1249.00 £52.04 P/m

## Canon Fixed Focal Length Lenses



When absolute quality is paramount choose a Canon prime lens.

EF 400mm f5.6L USM Lens ..... £1089.00 £45.37 P/m  
EF 300mm f4.0L USM IS Lens ..... £1149.00 £47.87 P/m  
EF 200mm f2.0L IS USM Lens ..... £4939.00 £205.79 P/m  
EF 200mm f2.8L II USM Lens ..... £599.00 £24.95 P/m  
EF 85mm f1.2L II USM Lens ..... £1729.00 £72.04 P/m  
EF 50mm f1.2L USM Lens ..... £1269.00 £52.87 P/m

EF 35mm f1.4L USM Lens ..... £1159.00 £48.29 P/m  
EF 24mm f1.4L II USM Lens ..... £1329.00 £55.37 P/m  
EF 24mm f2.8 Lens ..... £369.00 £21.52 P/m  
EF 20mm f2.8 USM Lens ..... £404.00 £23.56 P/m  
EF 14mm f2.8L II USM Lens ..... £1859.00 £77.45 P/m

## Canon Macro Lenses



Get super close to your subject

EF-S 60mm f2.8 Macro USM Lens ..... £349.00 £23.26 P/m  
EF 100mm f2.8 USM Macro Lens ..... £429.00 £21.45 P/m  
EF-100mm f2.8L Macro IS USM Lens ..... £699.00 £29.12 P/m  
EF 180mm f/3.5 L USM with Lens Hood ... £1259.00 £52.45 P/m

## Canon Tilt & Shift Lenses



Expand photographic possibilities

TS-E 17mm f/4.0 L with Lens Case ..... £1949.00 £81.20 P/m  
TS-E 24mm f/3.5 L II with Lens Hood ... £1699.00 £70.79 P/m  
TS-E 45mm f/2.8 Lens ..... £1118.00 £46.58 P/m  
TS-E 90mm f/2.8 Lens ..... £1118.00 £46.58 P/m

## Canon Extenders



multiply focal length



Extender EF 2x III  
£419.00 £20.95 P/m

Extender EF 1.4x III  
£419.00 £20.95 P/m

## Canon Speedlite Flash



Speedlite 580EX II Flashgun  
£409.00 £23.85 P/m



Macro Ring Lite MR-14EX  
£459.00 £22.95 P/m



Macro Ring Lite MT-24EX  
£769.00 £32.04 P/m



# APNews

News | Analysis | Comment | PhotoDiary 2/6/12



**If the Monochrom goes well, who knows?**  
A b&w-only Leica compact? See page 7

New SLT and CSC models • Sony explores options over DSLRs

## SONY REVEALS ALPHA 37 AND NEX-F3

**SONY** has added the NEX-F3 and Alpha 37 to its stable of entry-level, interchangeable-lens cameras, but will not say whether it still makes DSLRs.

Both the NEX-F3 and Alpha 37 house a 16.1-million-pixel, APS-C-sized sensor and are expected to cost the same price in the UK, around £530 with a standard 18-55mm kit lens.

Claimed to deliver 'DSLR-quality' images, the NEX-F3 is a compact system camera that will replace the current NEX-C3.

It features a 3in, 921,000-dot LCD screen. Tilttable up to 180°, the monitor can be swivelled around to enable the user to frame a self-portrait.

The self-portrait mode can also be used to shoot video, if the user wants to be featured in the movie, for example.

Operable only in auto mode, the camera automatically detects that the user is about to take a self-portrait and fires the shutter

release three seconds later, said Joe Asai, Sony UK product manager for Alpha and NEX.

The new Exmor APS HD CMOS sensor has been designed to match the new Bionz image processor, according to Asai in an interview with AP. The F3 is designed to shoot movies at up to 1080i.

Maximum equivalent ISO sensitivity is now possible up to ISO 16,000 (minimum 200), compared to 12,800 on the C3.

Improvements also include a built-in flash (GN 6m @ ISO 100) and a claimed increase in battery life to 470 shots.

The F3 also boasts the ability to attach accessories such as an EVF and external microphone.

The camera is expected in shops in June, in a choice of black or silver, though it will not be available as a body-only version.

Also new is a revamped 18-200mm f/3.5-6.3 zoom lens, priced £670. It is claimed to be



**Have SLT and NEX models knocked DSLR cameras out of the mix?**

12% lighter than the current 18-200mm optic, which will continue in the range.

Meanwhile, the Alpha 37 features Sony's Translucent Mirror Technology and will sit at the bottom of the company's Alpha line-up, superseding the one-year-old Alpha 35. It is expected to cost around £450 body only and be available this month.

Sony says the Alpha 37 incorporates the same AF system as the Alpha 35, but engineers have tweaked the algorithms to 'increase the accuracy of object tracking'.

The Alpha 37 body weighs 448g and sports a 1.44-million-

dot resolution EVF, offering 100% field of view and a level of detail on a par with the Alpha 57.

The 2.7in, 230,000-dot LCD display is tilttable, though not articulated like the F3.

The Alpha 37 features an ISO range of 100-16,000 and is due out ahead of the launch of a new 18-135mm f/3.5-5.6 telephoto lens, priced around £430.

The camera's top continuous burst rate is 7fps (5.5fps at full resolution), according to Sony.

Differences over the Alpha 35 include a 'firmer grip'.

Both models include auto portrait framing and 15 picture effects.

## SNAP SHOTS

● Leica has launched an adapter designed to allow photographers to attach Hasselblad H lenses to the Leica S medium-format system. The Leica S-Adapter H is due out around now, priced £1,350. A Leica spokesman admitted the device would have been cheaper if Hasselblad had co-operated on its development. The firm is considering adapters for other professional systems.

● Pentax is offering £50 cashback on its K-5 DSLR when bought body-only and £80 when purchased with any lens. The promotion runs until 15 July 2012. For details, visit [www.pentax.co.uk/k5cashback](http://www.pentax.co.uk/k5cashback)

## Do you have a story?

Contact Chris Cheesman  
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Fax: 0203 148 8130  
[amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com)

## LEICA O BECOMES MOST EXPENSIVE CAMERA

**A RARE** Leica camera that predated the first mass-produced 35mm stills camera in 1925, has sold for more than £1.7m. Auctioneers say that the buyer has requested anonymity.

The Leica O-series model – one of just over 20 ever made – became the most expensive camera in the world when it sold for €2,160,000 at the Westlicht auction in Vienna, Austria.

'In an exciting bidding war between the room, phone and internet bidders, the price of the camera climbed to a new world record,'

said a spokesman for the auction.

The bidding started at €300,000, but the camera ended up fetching more than seven times that figure.

Last year, another in the O series went under the hammer for around £1.15m.

The Leica O-series cameras preceded the production-line Leica 1 models that launched the 35mm film format for still photography.

They were developed as a second stage – after the first concept, the Ur Leica – to test the market for such cameras.

Only around 20 were made in 1923-24.



**The Leica gem fetched more than £1.7m, but the buyer's identity remains secret**



To keep up to date with all the latest photography news on the AP website, scan this symbol with a QR code reader on your mobile phone, iPad or iPod.



A week of photographic opportunity

## PHOTODIARY

**Wednesday  
30 May**

**EXHIBITION** One-Offs by Bob Carlos-Clarke, until 30 June at The Little Black Gallery, London SW10 OAJ. Tel: 0207 349 9332. Visit [www.thelittleblackgallery.com](http://www.thelittleblackgallery.com).

**EXHIBITION** Celebrating the Life of the Yorkshire Princess, until 17 June at Harewood House, Leeds LS17 9LG. Tel: 0113 218 1010. Visit [www.harewood.org](http://www.harewood.org).

**Thursday 31 May**

**EXHIBITION** A City in the Mind by Peter Fraser, until 21 July at Brancolini Grimaldi, London W1S 4JJ. Tel: 0207 493 5721. Visit [www.brancolinigrimaldi.com](http://www.brancolinigrimaldi.com). **EXHIBITION** Infra (images from Democratic Republic of Congo) by Richard Mosse, until 10 June at Open Eye Gallery, Liverpool L3 1BP. Tel: 0151 236 6768. Visit [www.openeye.org.uk](http://www.openeye.org.uk).

**Friday 1 June**

**EXHIBITION** North Sea Scape, includes images of Whitley Bay by Mike Tilley, until 2 June at Newcastle Arts Centre, Newcastle upon Tyne NE1 1SG. Tel: 01912 615 618. Visit [www.newcastle-arts-centre.co.uk](http://www.newcastle-arts-centre.co.uk). **EXHIBITION** The Post Office in Pictures, until 31 August at Lumen URC, London WC1H 9RS. Visit [www.postalheritage.org.uk/inpictures](http://www.postalheritage.org.uk/inpictures).



**Saturday 2 June**

**DON'T MISS** Jubilee Family Festival as part of Queen's Diamond Jubilee (runs until 3 June), includes street performers and equestrian events at Hyde Park, London. For tickets visit [www.ticketmaster.co.uk/Jubilee-Family-Festival-tickets/artist/1695928](http://www.ticketmaster.co.uk/Jubilee-Family-Festival-tickets/artist/1695928). **EXHIBITION** O Hanami by Paul Kenny, until 30 June at Chris Beetles Fine Photographs, London W1B 4DE. Visit [www.chrisbeetlesfinephotographs.com](http://www.chrisbeetlesfinephotographs.com).

**Sunday 3 June**

**DON'T MISS** Guernsey Photography Festival, includes 25 exhibitions plus talks, until 22 June. Visit [www.guernseyphotographyfestival.com](http://www.guernseyphotographyfestival.com). **EXHIBITION** Patrick Lichfield: The Polaroids, until 1 July at Mottisfont, Hampshire SO51 0LP. Tel: 01794 340 757. Visit [www.nationaltrust.org.uk](http://www.nationaltrust.org.uk).

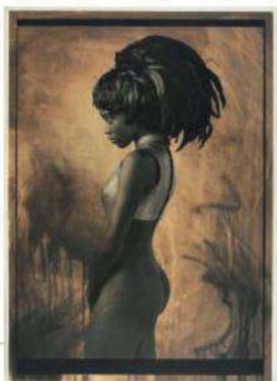
**Monday 4 June**

**EXHIBITION** The Great British Public, features work by various photographers, until 24 June as part of London Festival of Photography, at Dog Eared Gallery, London WC1X 9DA. Tel: 0207 837 6554. Visit [www.lfph.org](http://www.lfph.org). **EXHIBITION** The Falklands, 1982, outdoor exhibition until July 2014 at IWM North, Manchester M17 1TZ. Tel: 0161 836 4000. Visit [www.iwm.org.uk](http://www.iwm.org.uk).

**Tuesday 5 June LATEST AP ON SALE**

**EXHIBITION** Larger than Life by Rene Burri, until 9 June at Atlas Gallery, London W1U 7NF. Tel: 0207 224 4192. Visit [www.atlasgallery.com](http://www.atlasgallery.com).

**EXHIBITION** Iconic Photographs by music photographer Bill Orchard, until 23 June at Haylett's Gallery, Essex CM9 5PJ. Tel: 01621 851 669. Visit [www.haylettsgallery.com](http://www.haylettsgallery.com).



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Firm's sales fall amid financial scandal

## OLYMPUS FACES CRUNCH TIME

**OLYMPUS'S** imaging revenue fell 2.2% despite 'favourable' sales of Pen cameras, as the scandal-hit firm warns its finances may suffer further damage amid ongoing legal action.

The company recorded an overall net loss of 48.985 billion yen (£382m) for the year to 31 March, but has yet to decide whether to seek a strategic tie-up with another company.

In April, Olympus said it had received offers of forming a capital alliance from Sony and Fujifilm, but declined to comment further.

Olympus Imaging Systems Business sales fell by the equivalent of more than £22m, compared to the year before, making an operating net loss of £83.7m.

'Revenue declined in the Imaging Systems Business, mainly due to intensified competition and the impact of the floods in Thailand,' stated the firm's financial results, released on 10 May.

'This was despite favourable sales of new products in the Olympus Pen series of interchangeable-lens system cameras... and the contribution from sales of the Olympus OM-D E-M5... in addition to growth in sales of high-value-added models of compact cameras such as the XZ-1...'

However, cost-cutting – combined with an improvement in cost-to-sales ratio – led to a 4.259 billion yen (£33.2m) contraction in the



**Revenue is down, despite bouyant sales of Pen models and the launch of the E-M5**

operating loss of its imaging division.

Meanwhile, the company warns investors that its financial position may be 'adversely affected' by the outcome of ongoing legal action.

Japanese regulators have accused Olympus of breaching financial laws related to the £1.1 billion accounting cover-up dating back to the 1990s (see *News*, AP 19 May).

The firm adds: 'Furthermore, as a result of inappropriate financial reporting by the company, holders of shares etc have filed a lawsuit... and there is a risk that various shareholders and shareholder groups may claim damages or file lawsuits against the company in the future for a similar reason, which may adversely affect the group's business performances and financial position.'

## FUJIFILM X100 GAINS A WIDEANGLE CONVERTER

**FUJIFILM** has unwrapped a wide conversion lens designed for its FinePix X100 digital compact camera.

When attached to the Fujifilm X100, the lens aims to deliver the 35mm viewing-angle equivalent of a 28mm optic.

This represents a magnification factor of 0.8x.

A Fujifilm UK spokesman said:

'The WCL-X100 [lens converter] maintains the same functionality of the Fujifilm X100. The autofocus speed remains the same, the 10cm macro

distance still applies and it is also compatible with the X100's hybrid viewfinder.'

With the optical viewfinder selected, photographers will receive the equivalent to 80% of the frame field of view, while selecting the EVF should give users a 100% field of view.

The WCL-X100 is due in UK shops in August costing around £250, though the price and launch date have yet to be finalised.

It will be available in black and silver-coloured versions.

Fujifilm X100 owners should first update their camera to firmware version 1.3.0 or later.





## SNAP SHOTS

● Magnum is offering young photographers a £5,000 top prize, plus mentoring sessions, as part of its Ideas Tap Photographic Awards 2012. Open to 16-30-year-olds, the competition will also result in an exhibition. The closing date is 15 June. For details visit [www.ideastap.com](http://www.ideastap.com).

● Image enhancement specialist DxO has released new software compatible with the Canon EOS 5D Mark III DSLR and Pentax K-01 compact system camera. Upgrading to DxO Optics Pro v7.2.3 is free to existing Optics Pro 7 users. A trial version is available at [www.dxo.com/intl/photo/free\\_trial\\_version](http://www.dxo.com/intl/photo/free_trial_version).

● Polaroid is set to quadruple its warehouse space following the 'huge popularity' of its 3x4in instant digital camera, the Z340, launched last year. 'We have some new cameras launching this summer so watch this space for even more positive news from Polaroid,' said Graeme Chapman, managing director of Polaroid's UK imaging licensee, C&A Marketing.



## Do you have a story?

Contact Chris Cheesman  
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Monochrome sensor may not be limited to M models

## LEICA MAY EXPAND B&amp;W SENSOR

**LEICA** may extend its dedicated b&w imaging sensor idea to future compact cameras – including its professional S-system DSLR – if its M Monochrom proves a hit, bosses have revealed.

Leica's product management director Stefan Daniel said: 'It depends on the success of the Monochrom – why not add other products to the range? Nothing is forbidden.'

Daniel stressed that the M Monochrom is 'not a limited edition', but an addition to the M range (see News, AP 26 May). 'It's kind of an experiment. If it all goes well, who knows?'

Daniel was speaking in Berlin, Germany, where Leica Camera AG chairman, Dr Andreas Kaufmann, said he sees dedicated b&w sensors featuring in the M range for the next 10, 15 or 20 years.

'As long as we have sensors, it can make a lot of sense to have them for black & white – as we had b&w film – and have a [different] sensor for colour,' said Kaufmann.



The colour-capable Leica X2. But will future X-models feature b&w sensors?

Kaufmann added that, theoretically, a b&w sensor could be installed in an X-range digital compact.

'Would it make sense? At the moment, we are looking into the market,' he added in an interview with AP, and other UK journalists.

Leica CEO Alfred Schopf said: 'The most iconic pictures on the planet are in b&w.'

To illustrate the apparent popularity of monochrome images, Kaufmann said he has been informed that 40% of the entries at this year's [Panasonic] Lumix festival for young photojournalists in Hannover, Germany, are black & white.

'I see this [M Monochrom] more as a product that attracts a broader range of customers. I don't see this as a pure niche product,' insisted Kaufmann.

Leica recently launched the X2, an APS-C-format compact, housing a 16.2-million-pixel (effective resolution) sensor and boasting faster AF than the Leica X1.

Also featured is a pop-up flash that sits slightly higher, and therefore further away from, the lens.

A black version (pictured) is also available – a colour designed to be more suitable for candid street photography than the silver-coloured model, explained Leica X-system product marketing manager Maike Harberts.



## NIKON D800 WINS JAPAN GRAND PRIX

**NIKON'S** D800 DSLR has won Camera of the Year at the Camera GP [Grand Prix] Japan 2012 Awards.

The award honours the best stills camera launched onto the Japanese market between 1 April 2011 and 31 March 2012.

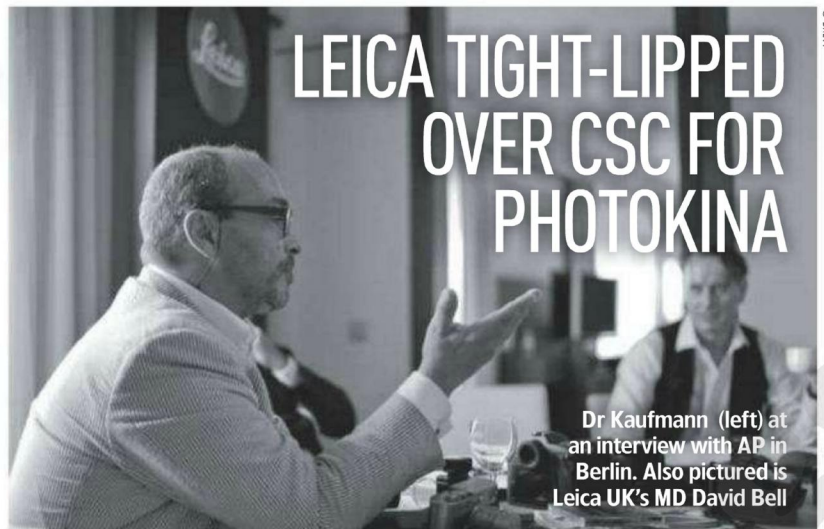
The D800 also scooped the Readers Awards title, voted for via an online poll.

Organised by Japan's Camera Journal Press Club, the awards give the country's photography magazines the chance to vote on their favourite kit.

'Equipped with a 36.3-million-pixel image sensor, the Nikon D800 is capable of superior resolution,' said the judging panel, in a statement released by Nikon.

'The number and variety of its advanced functions enable recording of both photos and movies with better image quality than ever before.'

The awards have been running since 1984.



Dr Kaufmann (left) at an interview with AP in Berlin. Also pictured is Leica UK's MD David Bell

**IT SEEMS** unlikely that Leica will launch a consumer-level, mirrorless compact system camera (CSC) at photokina, despite suggesting otherwise last year.

In an interview with AP last June, Leica dropped strong hints that the September trade show would be the launch pad for a CSC, to compete with others in this growing field. Leica CEO Alfred Schopf had hinted that the camera would feature an imaging sensor at least as large as an APS-C size.

However, in an interview with AP and other UK journalists a few weeks ago, Leica chairman Dr Andreas Kaufmann said he was not able to comment on ongoing projects.

'We already have a system camera [referring to the M system] but we are looking into different price levels.'

'The project is definitely ongoing but we are not commenting on the date we will show it or what type of device or camera it will be.'

Schopf stressed that the combination of lens and camera body has to be a good fit, aesthetically, and claimed this is not the case with existing CSC makers, such as Sony.

'Do we want a huge Coca-Cola can in front of a relatively small camera?'

He added: 'We want to have the best sensor and we want to have the best lens quality, as a combination, and I don't care how you name it.'

Kaufmann and Schopf refused to say whether this means the CSC will not be 'compact' after all, dismissing this suggestion as 'speculation'.

Leica sees the 'M family' as very high on the agenda at photokina, where the firm will take over one entire hall to include a large gallery.

Bosses confirmed that they are considering video for future cameras, but point to drawbacks such as overheating and battery life.

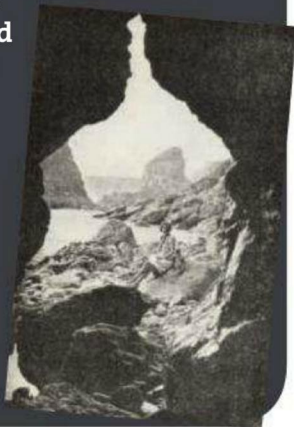


AP  
THIS  
WEEK  
IN...

1935

in the summer during the 1930s. Perhaps some of the seaside attractions such as concert parties and the like will be missed—at any rate at some of the smaller seaside resorts—but that cannot be helped. If the amateur photographer is keen he will welcome, to a certain extent, the lack of distractions, in order to roam freely in pursuit of good pictures.

Grab an early summer break to avoid the crowds, recommended AP this week in 1935. 'Perhaps some of the seaside attractions such as concert parties and the like will be missed... but that cannot be helped. If the amateur photographer is keen he will welcome, to a certain extent, the lack of distractions, in order to roam freely in pursuit of good pictures... Those who have a leaning towards coastal scenery can have their fill in early summer. Later on, many rugged beauty spots are ruined from the photographic point of view by holiday-makers who cannot be avoided. Even car parks, full of vehicles and their picnicking owners, spoil pictorial photography at many places.'



## CLUBNEWS

Club news from around the country

### DERBY CITY PHOTOGRAPHIC CLUB

The club holds its annual exhibition in June and July at the Déda Gallery, Chapel Street, Derby DE1 3GU. Tel: 01332 370 911. It will be officially opened by the Mayor of Derby on the evening of 31 May and will be open Monday-Thursdays 9am-9pm and Fridays 9am-5pm. Entry is free. For club details visit [www.derbycitypc.co.uk](http://www.derbycitypc.co.uk).

### WALTHAMSTOW & DISTRICT PHOTOGRAPHIC SOCIETY

The society's annual eight-week summer school in Basic Photography starts on 2 July, running on Monday evenings from 7.45pm-10pm at Greenleaf Road, Walthamstow, London E17 6QQ. For details visit [www.wdps.org](http://www.wdps.org).

## SNAP SHOTS

● Free pinhole camera workshops are set to take place in Armagh, Northern Ireland, on 14 and 15 July. Hosted by pinhole expert Justin Quinnell, the sessions will also cover camera obscuras. The workshops will take place at 10.30am, 12.15pm and 3.15pm on each day and last for around an hour. They take place at Armagh Planetarium, College Hill, Armagh BT61 9DB. To book call 028 37 523689 or visit [www.armaghplanet.com](http://www.armaghplanet.com).

● AP has learned that this summer will see the launch of the first Pentax cameras produced with Ricoh's development input. Ricoh announced its takeover of Pentax last year in a deal reported to be worth around £78m.



Sale of photograph raises £5,250  
**KATE MOSS DONATES PORTRAIT FOR CHARITY**

**SUPERMODEL** Kate Moss donated a semi-naked photograph of herself (above) to raise thousands of pounds for charity.

The 2006 portrait, by Norwegian Solve Sundsbø, was sold as part of Bonham's Photographs auction in London on 17 May.

A spokesperson for the

auction house said before the sale: 'This photograph will be among 11 lots to be sold to raise funds for the NSPCC and its Rebuilding Childhoods Appeal, which provides therapy for children and young people who have suffered abuse.'

The 20x16in framed print fetched £5,250 and was sold to a private, UK-based, collector.

## GERMAN PHOTOJOURNALIST WINS LEICA AWARD

**GERMAN** documentary photographer Barbara Klemm has won this year's Leica Hall of Fame Award.

The honour aims to reward a photographer whose work best promotes the Leica brand and photography in general.

'As a long-standing editorial photographer for [the German newspaper] *Frankfurter Allgemeine Zeitung*, Ms Klemm has been a driving force in the field of reportage photography,' said Leica Camera AG chairman Dr Andreas Kaufmann.

'She has documented a range of often short-lived events in politics, the economy and society with her unique take on the elements that make up the essential aspects of an



image, a talent that few other photographers have.'

The award was presented to Klemm at an event in Berlin where she received a Leica rangefinder camera, engraved with her signature.



**Do you have a story?**

Contact Chris Cheesman  
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Fax 0203 148 8130  
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AP hands-on

# Sony Alpha 37 and NEX-F3

Updates to Sony's entry-level single lens translucent and compact system camera models focus on ease of use and improved performance. **Mat Gallagher** previews the two newcomers

**ELEVEN** months is a short lifecycle for any product, even a digital camera, but that's how long it has been since the Alpha 35 and NEX-C3 models were first announced. During this time, the devastating floods in Thailand have meant that finding these cameras on the shelves has been tough. However, technology has continued to advance, and the launch of replacements for these models sees an array of new and refined features.

Central to the newly launched Alpha 37 and NEX-F3 is the new 16.1-million-pixel sensor and third-generation Bionz processor. This is a slight drop in resolution from the 16.2 million pixels featured in the previous incarnations, but the sensor has been redesigned to work with the new processor, allowing higher sensitivities to be achieved and 1080 full HD video to be captured. I had the chance to try out the two new models and chat to Sony UK's

product manager for Alpha and NEX, Joe Asai, ahead of the launch.

## AT A GLANCE

### ALPHA 37

- 16.1-million-pixel APS-C sensor
- ISO 100-1600
- Tilting screen
- 1080 (50i) HD video

### NEX-F3

- 16.1-million-pixel APS-C sensor
- ISO 200-1600
- Built-in flash
- 180° tilting screen for self-portraits

### ALPHA 37

The Alpha 37 joins the Alpha 57 and Alpha 77 in the line-up of SLT models with 7 in its name, and it would be fair to assume that the remaining 'Alpha 5' models will in turn be replaced. The entry-level Alpha 37 is noticeably smaller than the Alpha 57, but is very similar to the Alpha 35 in looks. One exception to this is the Alpha 37's more angular grip with a great indent for the second finger, which feels more comfortable and provides a more solid grip. The rear screen now features a tilting mechanism for both low and high-level viewing.

The Alpha 37's 16.1-million-pixel sensor is paired with the new Bionz processor. Sony's translucent mirror system allows the sensor to give a constant feed to the electronic viewfinder for still and movie capture while also employing a phase-detection focus system. The viewfinder has been upgraded on the Alpha 37, appearing much larger to the eye and containing 48% more pixels. This features a 1.44-million-dot effective resolution and, as you would





expect from an electronic screen, 100% coverage. A new algorithm has been given to the autofocus system to increase its performance,

The new sensor and Bionz processor combination allows sensitivity of up to ISO 16,000, which is  $\frac{1}{3}$ EV higher than the ISO 12,800 offered by the Alpha 35, and it is expected to show improvements in noise levels at lower sensitivities. In the shooting modes, the Alpha 37 now includes a Superior Auto mode, or Auto+, as seen on the Alpha 55 and recent Sony compact cameras. This analyses the scene, applying an appropriate scene mode, and then takes a burst of images before applying one of six processes to reduce noise, eliminate movement or create a wider dynamic range. The 7fps continuous shooting (in speed-priority mode) remains the same as that found on the Alpha 35.

### NEX-F3

Replacing the NEX-C3, the NEX-F3, in which the F stands for family, is the new entry-level compact system camera for the NEX range and is designed with these users in mind. The use of an APS-C-sized sensor has made the NEX range a popular choice for photographers, and the NEX-F3's 16.1-million-pixel model should continue to offer appeal, despite the number of models now with similar resolutions. The NEX-F3 sees a slight departure from the original NEX design. Sony had kept the size of the NEX-C3, and others before it, down by supplying the flash as an accessory that attaches to a port on top of the camera. Due to user demand, according to Sony, the NEX-F3 now has a flash built into the body. There is still an accessory port, though, which is compatible with the accessories for the NEX-5N, including the electronic viewfinder unit.

Another notable addition on the NEX-F3 is a tilting mechanism for the rear screen. This not only allows the screen to be angled down for overhead viewing and up for waist-level viewing as on

**'Neither camera feels like a radical jump forward from its predecessor, yet the improvements seem sensible and useful for the photographer'**

**Above: the rear screen on both models allows vertical tilt control for overhead and waist-level viewing. The NEX-F3's screen can be tilted 180°**

**Right: The Alpha 37 looks similar to its predecessor, while the top of the NEX-F3 now shows a flash button and pop-up panel**

the Alpha 37, but it also now tilts 180° to above the camera for viewing in front of the lens for self-portraits.

These two additions have meant it is necessary to increase the overall size of the camera, namely in height and depth. The result is something that resembles the NEX-7 more than its predecessors, but it has also led to a more substantial grip being used on the NEX-F3.

To accompany the new 180° LCD flip screen, the NEX-F3 features a new self-portrait mode, which activates automatically from the auto mode when the screen is angled for front viewing. When the shutter button is pressed, a 3sec timer is activated, allowing a solid grip of the camera to be maintained. This is handy because the process of pressing the button in this situation could easily cause a lot of camera shake. The camera also features an auto portrait-framing mode, which crops into any portrait shot to provide what the camera believes to be better framing, saving both the original and cropped versions to the card. Superior Auto (Auto+) now features here, too, and the NEX-F3's sensitivity range extends to ISO 16,000 and the camera is able to capture 1080 full HD video (50i/25p).

Sony sees the NEX-F3 as a natural step up for those previously shooting on smartphones, and has therefore included photo effects similar to those available on phones and a simple photo-creativity mode to encourage users to make the leap to a 'proper' camera. Like a phone, the camera now charges with the battery in the device, and can be charged from a wall socket or a computer via a USB lead.

### SUMMARY

Neither camera feels like a radical jump forward from its predecessor, yet the improvements seem sensible and useful for



the photographer. Both the Alpha 37 and NEX-F3 are aimed at the entry-level user who is stepping up from compact or mobile phone photography. Sony tells us that the Alpha range offers greater scope for creative control, thanks to the viewfinder, higher shooting rate and handling. The NEX, however, is more of a step up from compact or mobile phone photography and those simply looking for better image quality.

The Alpha 37 will be available later this month, priced £530 with 18-55mm kit lens or £450 body only. The NEX-F3 will be available early next month, also priced £530 with 18-55mm kit lens in a choice of black and silver versions. **AP**



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| Canon 450D Body Only     | £189  |
| Nikon 70-200 f2.8 MK I   | £1299 |
| Nikon D7000 Body Only    | £749  |
| Fuji X100                | £599  |
| Fuji S5 Pro              | £449  |
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### DEAR PHOTOGRAPHERS

I am very pleased to say that we have had some considerable success in clarifying the rights of photographers to take pictures in public places and on private land. You may remember that in July 2010, *Amateur Photographer* gave away a lens cloth that quoted the words of the head of the Specialist Operations for the Metropolitan Police Service. This was intended as a guide for our readers as well as something to show an inquisitive police officer in the event that the law was being misused. I understand many of you found it very useful.

Earlier this year we were able to go a step further and obtain new and clearer wording after extensive consultation with the Home Office. While our first cloth had guidance that appeared to apply only to the London area, there can be no doubt the Home Office covers the whole country.

As well as clarifying the position with the law and police powers, we have been able to establish a form of words as guidance when a photographer is stopped by a private security officer. Private security firms are not governed by any unified code of practice, but their powers over members of the public are restricted by the law. In fact, a private security guard has no more power than a private individual, which may surprise many of them, and our cloth makes it clear what they can and cannot ask you to do.

On each magazine this week\* we are giving away one of these cloths. The cloth relevant to dealing with the police has a blue wrap, and that for private security has a yellow wrap. I suggest you try to find one of each.

Should you be lucky enough not to ever be approached by a police officer or a security guard, you will at least have a very handy lens cloth. And, what's more, a neutral grey surface from which to establish a custom white balance or to give you an idea of exposure.

Yours, as always,



**Damien Demolder, Editor**





# APReview

The latest photography books, exhibitions and websites. By Oliver Atwell

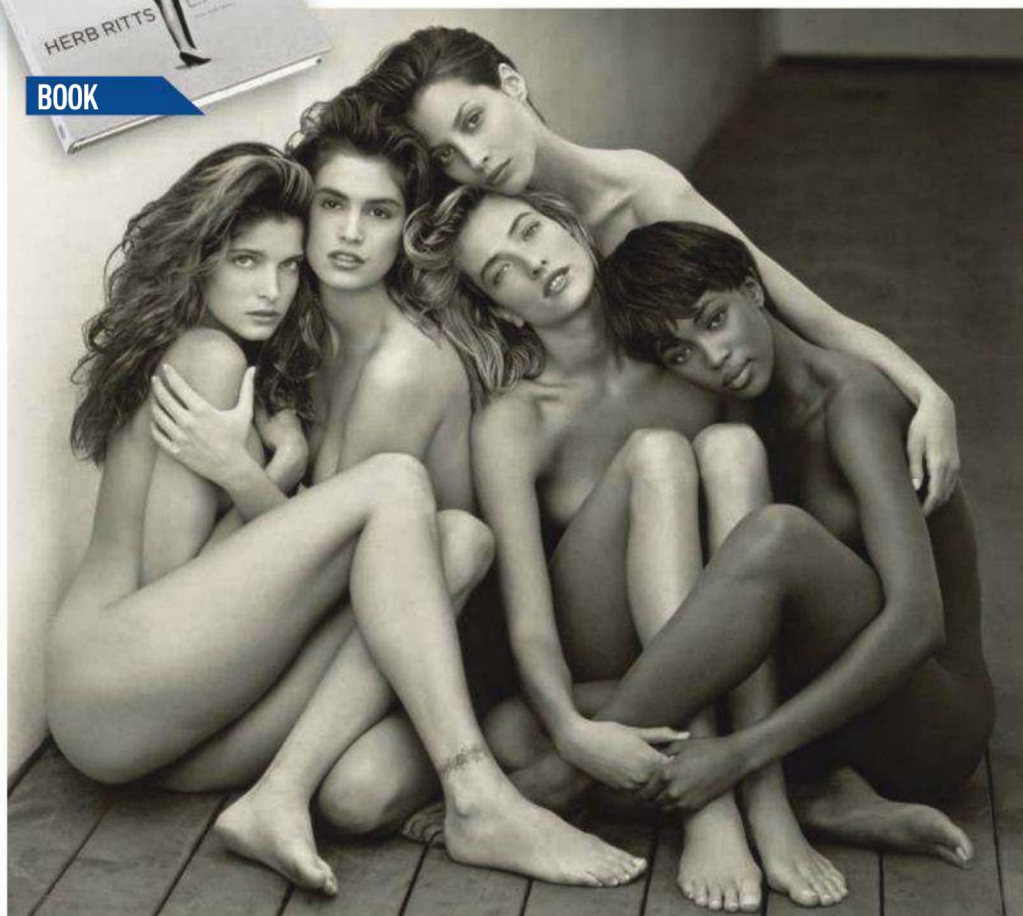
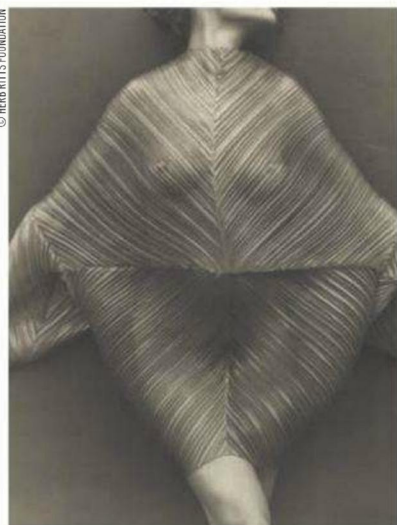
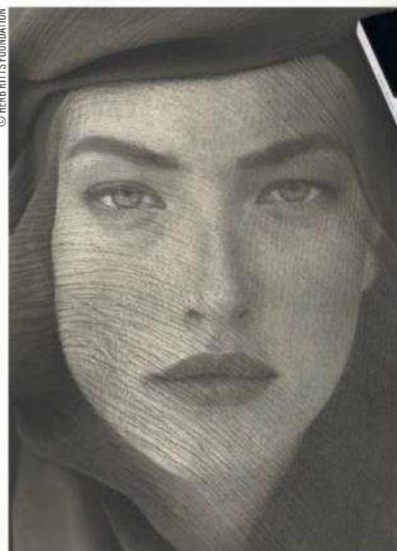


**HERB** Ritts is considered to be one of the most important photographers to emerge from the fashion/portrait photography scene of the 1980s. Although Ritts was always regarded as a commercial photographer, his personal work with male nudes was considered equally as groundbreaking. Ritts was largely responsible for launching the era of the supermodel with his powerful images of such figures as Naomi Campbell and Cindy Crawford, and throughout much of his career he photographed a vast array of celebrities. This book charts Ritts' rise through the photographic world and ably demonstrates why he was considered such a major creative force. It's a fitting tribute to the man and worth a place on any fashion or portrait photography fan's shelf.

## Herb Ritts: LA Style

By Paul Martineau  
J. Paul Getty Museum,  
hardback, £34.95, 206 pages,  
ISBN 978-1-60606-100-8

BOOK



## Lens on Life: Documenting Your World Through Photography

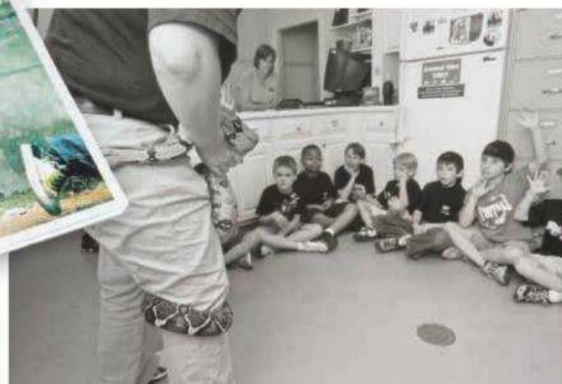
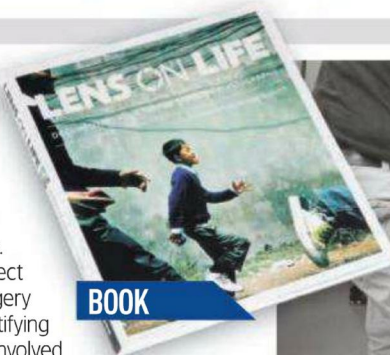
By Stephanie Calabrese Roberts  
Ilex, paperback, £17.99, 192 pages, ISBN 978-1-908150-34-9



**WE DON'T** often feature technique books in the main section of *Review*, but sometimes a book strikes a nice balance between historical context and practical advice. Stephanie Calabrese Roberts is a successful documentary photographer who has a clear understanding of what makes a well-

rounded eye for that most tricky of genres. Just about every aspect of documentary imagery is covered, from identifying a story to the ethics involved when dealing with sensitive subjects. A great help to readers looking to try their hand at journalistic imagery.

BOOK







WEBSITE

www.lensculture.com



**THERE** are a number of contemporary photography sites and, more often than not, it's difficult to find any real distinction between them. However, there are a handful that stand out by building a name for themselves over time. Lens Culture is one such site. It is unafraid to go in depth with ideas and

features, and really get to grips with what a photographer is really attempting to divulge. Rather than restricting itself to one genre, Lens Culture allows quality to dictate what work it features. The site is also impressively multimedia friendly and features audio that contains interviews with around 40 photographers. This is a site that is always worth checking in on.



© EDWARD BURTYSKY

EXHIBITION

## Edward Burtynsky: Oil

Until 1 July. The Photographers' Gallery, 16-18 Ramillies Street, London W1F 7LW. Tel: 0845 262 1618. Website: www.photonet.org.uk. Open Tues, Wed & Sat 11am-6pm, Thurs & Fri 11am-10pm, Sun noon-6pm. Admission free

**'IN 1997,** I had what I refer to as my oil epiphany,' says Canadian Edward Burtynsky. 'It occurred to me that the vast human-altered landscapes that I pursued and photographed for over 20 years were only made possible by the discovery of oil...' It was this revelation that set Burtynsky on a journey to chronicle the effect of oil on all our lives: the good, the bad and the ugly.

Burtynsky's images display a fascinating clarity. We become absorbed in landscapes that have been touched by the presence of black gold. These images become as terrifying as they are beautiful when you realise how dependent we are on a fuel resource that we are only now accepting as finite. This is a great body of work that will make you question the world around you.

# CONDENSED READING

A round-up of the latest photography books on the market



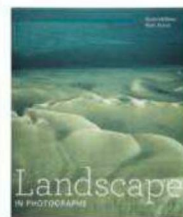
## ● 50 PHOTOS YOU SHOULD KNOW

by Brad Finger, £13.99  
It's a brave idea attempting to identify 50 images that every photography buff should know, but Brad Finger has tried his best to whittle it down. Not everyone will agree with the selection, but it's undeniably a thought-provoking range of choices.



## ● OLD COVENT GARDEN: THE FRUIT, VEGETABLE AND FLOWER MARKETS

by Clive Boursnell, £12.99  
In the 1960s and '70s, Covent Garden in London was a vibrant market populated by garden, fruit and vegetable markets. Clive Boursnell was there to capture this bustling area before the traders moved out and the site changed beyond all recognition. It's a wonderful document and Peter Ackroyd's introduction alone justifies the cover price.



## ● LANDSCAPE IN PHOTOGRAPHY

by Karen Hellman and Brett Abbott, £16.95  
The natural landscape and photography have always gone hand-in-hand. This small but interesting book looks back at some of the most significant representations and examines where we are at now. It's perhaps a little pricey, but is definitely worth a look.



## ● ANCESTRAL HOUSES: THE LOST MANSIONS OF WALES

by Paul White, Damian Walford Davies and Siân Melangell Dafydd, £19.99  
Wales is a land peppered with abandoned hospitals and derelict structures, and this book focuses on the many mansions that you'll find throughout the country. It's a beautiful book and one that has been thoroughly researched.



# Letters

Share your views and opinions with fellow AP readers every week

## LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card\*



FUJIFILM

### A TWO-WAY STREET

Much lamenting has taken place over the loss of high-street photographic retailers in recent years, but I can't help but feel that some don't help themselves. I'm a great believer in supporting local shops, and I'll pay that little extra to use a family butcher or walk a little further to keep a grocer in business, but I do expect reasonable service for my efforts. And it was with this attitude that I recently contacted a small photographic retailer in my quest for a second camera body.

A little research in the back pages of AP led me to a few websites, most of which were useful. One of the adverts led to a site that was rather basic, poorly designed (HTML code on show) and had a search facility that didn't work. Wanting to be fair, I emailed the company to ask whether they had any of my chosen body, a Canon EOS 50D, in stock. For 48 hours I heard nothing, and then I received a one-line reply. Without salutation or signature, it said they had no EOS 50D cameras, but could offer an EOS 40D for £445 if I 'was interested'.

Well, in short, no, I was not interested in giving business to a retailer who took two days to answer emails and couldn't even be bothered to put a name on their reply. A little professionalism would have made a huge difference and I may have considered the EOS 40D. As it happens, I have settled for an EOS 40D body, that I got for £240 via the internet. Supporting independent retailers is a two-way street and some shops need to learn that.

John Nevill, Essex

You are absolutely right, John – **Damien Demolder, Editor**

## Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

\*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK. NOTE: PRICE APPLIES TO UK AND EU RESIDENTS ONLY

\*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

## Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

when asked. All I know is that he's called Rod, he's 18, uses a Panasonic Lumix DMC-LX5 and has charm galore. Which, as we know, can be one of life's most valuable assets. He also told me he's aiming for a portfolio of his street images making it into the pages of AP.

Given the quality of his pictures, I'd imagine he's about to get his wish. And, following his lead, I thought I'd summon up the courage to ask a few people to pose for me. My hit rate was good, but not as good as Rod's. I doubt I'd score as highly on the 'charmometer' either. But I did secure two dozen shots I'd otherwise have missed without his inspiration. What did Damien say about the next generation of photographers being guided by those who've gone before?

**Rob Smith, Tyne & Wear**

**Ha! 'The child is father of the man' as Mr Wordsworth said – Damien Demolder, Editor**

## INVESTIGATING IR

As a result of your article on infrared photography (AP 12 May), my appetite was whetted and a search through my camera cupboard unearthed a Panasonic Lumix DMC-FZ20, purchased in 2004. I then obtained a Hoya R72 filter.

Once the two were paired, I stood at my rear door and took three photos of my garden and one of my fishpond. Imagine my surprise when the photos were uploaded to my laptop to find I now have an infrared camera. The images weren't perfect, but with practice they should be good. The next step: to use a tripod and refine my focusing.

**Mike Steward, Manchester**

## THE SIMPLE LIFE

Well done to Maureen Osborne for her *Backchat* regarding mono conversion (AP 12 May). As Maureen said, the most you'll find wrong with the simple desaturation method is the need for a wedge of welly via Photoshop and some dodging and burning.

There are more and more photographers who make use of their digital camera's mono mode – particularly when it also allows the use of b&w contrast filters. My first digital compact – an 5-million-pixel Olympus model – featured a b&w setting, but when I printed my images straight from the camera, they were as flat as a two-week-old pint. However, following a shot in the arm via Curves and some dodging and burning, they perked up no end.

I took an in-camera mono image with my compact of huge waves washing over Roker Pier. I had it blown up to A3 and framed. It got many an admiring glance when it was hung on a wall in my local. A bit of Photoshop dabbling gave the image a large dose of wallop and, so long as you didn't get close enough to see the limitations of the camera, it looked pretty nifty. A photographer friend of mine couldn't believe it was taken using in-camera mono on a humble digital compact.

Most DSLRs feature the provision to shoot in mono, so why is it that many 'experts'

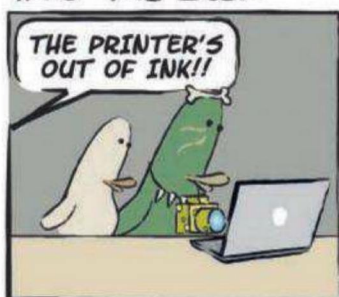
## A GUIDING HAND

I agree with Damien Demolder (AP 19 May) that we should encourage young up-and-coming photographers. As a veteran street snapper, I never perfected the art of asking people to pose for my camera. But while in Manchester recently, I saw a young photographer with a digital compact walking

up to passers-by and coaxing them into posing for him using nothing more than a beaming smile and the simple words: 'Do you mind?' Most of them didn't!

My own style is to stand in the shadows with a long lens and hope for the best. This fellow, however, managed some real 'in yer face' shots, which he happily showed me

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# BACK CHAT

## Following some recent advice from Roger Hicks, AP reader Dean Waters ponders his wants and needs

**ADMITTING** that I have too much photographic equipment has not been an easy thing to do. It's not that I've been profligate with my money, far from it. Everything has been gradually acquired over the past 25 years, studiously assessed for purpose, carefully saved for and diligently hunted down on the second-hand market. However, I have reached the stage where I have so many different media types and formats that I am finally at saturation point. The stumbling block has become deciding what to actually take out with me. I can't possibly take it all, though I did try once, and made it about 50m from the car and gave up with a bad back. This has often meant that, as I can't decide what to take, I don't take anything at all, which is a disaster.

Fortunately, Roger Hicks came to my rescue with his recent column on wants versus needs. It got me thinking, not about equipment, but about the photographs themselves. I often find when writing a talk or article that I need a particular image. It might be something as unlovely as a roundabout being built. I certainly don't want a picture of a roundabout, but I do need one. Similarly, if I'm taking a portrait of someone's pet dog, I need to know that the shot is in the bag. I don't want to hang Fido on my wall, but both the client and I need to know that the job is done. On the other hand, I may not need yet another picture of my children riding bicycles, but I might want one. If it doesn't work out, if it's blurry or badly composed, it's not the end of the world. Similarly, I may want a nice flower portrait for that big empty space on the kitchen wall, or to fill those frames I bought when they were on offer to put up along the landing. If I don't get one, well, it can wait.

So now the question I ask myself before I go out is: 'Do I want an image or need an image?', and that will decide what I take. If I need one, then I take the digital kit because then I know I've got what I need and it's straight onto the computer to be used. If I want pictures of my children, it's print film and one lens. In that way the nice people at the lab sort out all the d&p and send me the prints back so they're straight into the album for grandma. I get to spend the most time with my children and they complain less about me fussing over my camera. And for those cheap frames and the space on the wall? Well, that's my treat, and it's out with the medium-format kit and I can take my time choosing subjects and spending time in the darkroom later. Wants and needs, it's a useful reminder.

### LUCKY ACCIDENT

Michael Freeman's article, *World in Motion*, in AP 19 May was fascinating for a number of reasons. One that appealed to me was the image being the result of a 'lucky accident'. A good example of mine is this one, which was the result of pure accident while I was taking my usual Saturday shots of my local rugby team. There has been no post-processing. I hope you like it.

John Heelan, via email

always advise against making use of this handy addition to any digital camera's specifications? If big-name manufacturers instal such features in their cameras, they must believe there's a demand for them! So thanks to Maureen Osborne for saying her piece. And good luck to all those who prefer to do mono conversion the hard way. Like Maureen, I'll stick to desaturation and rely on Photoshop to give my images all the impact they require. **Dave Swann, Tyne & Wear**

### FORCED AWAY FROM FILM

I gave up using film some years ago after the quality of the prints I received from my developer got worse and complaints failed to have any effect. I eventually realised that what they were doing was developing the film, and then scanning it at about 2-million-pixel resolution and offering the pictures on a CD, or using them to produce minimum-resolution digital prints on their digital printer. The result was that my Rollei 35S, which is capable of high-quality prints, had become a 2-million-pixel camera. Because of this, I bought my first 4-million-pixel digital camera and have never looked back. **Mike Draycott, Bedfordshire**

**Early scan-to-disc services were a disgrace, Mike, but they are now much improved and higher-resolution is scanning is more commonplace –** **Damien Demolder, Editor**

### ACHIEVE THAT IR FILM LOOK – USE FILM!

It was great to see the issue devoted to infrared photography (AP 12 May). What surprised me was that while there was help with achieving the same effect as given by film, there wasn't an article on the film itself!

Of course, many aficionados of IR images

bemoan and bewail the demise of the classic Kodak High Speed Infrared emulsion: most of us who have ever taken IR shots on film tried it, as it was the only film on the shelves (or in the fridges) for many years. Certainly, the combination of grain and halation was highly individual, although I found it temperamental to develop.

There are options, however, from Ilford SFX 200 (which works well with the right filter) to the exotic Efke Aura (which, like the original Kodak film, has no antihalation backing, and gives the same diffused and softened look). My own favourite is Rollei 80s, which gives a very clean image – just the tonal distortion, without excessive grain or halation. This is ideal for studio work, giving lovely pale skin tones, and suppressing blemishes. **John Duder, West Midlands**



JOHN DUDER



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# PHOTO INSIGHT

**Jim Brandenburg**  
explains how he took  
this atmospheric image  
of silhouetted deer in  
South Dakota, USA

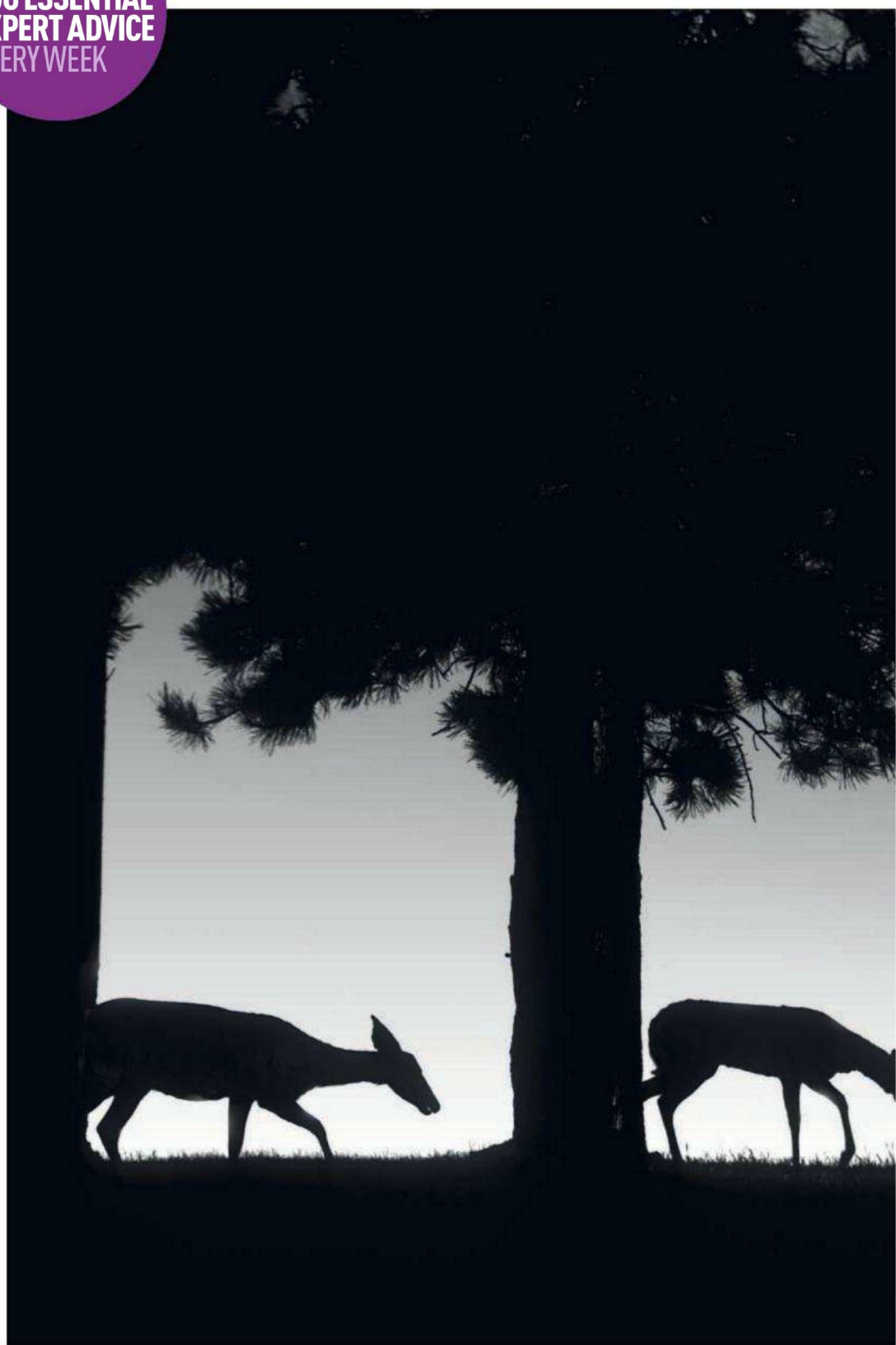
**I SHOT** this image while I was working on an assignment about the 500th anniversary of Columbus's discovery of America. One image from this assignment – a photograph of bison grazing in the Black Hills of North America – was featured as my first *Photo insight* in AP 7 April (see image below). The image here was also taken in the Black Hills. However, it is very different to the bison image, which is concerned with subtle nuances of colour. The monochrome image you see here in comparison is primarily about its graphic nature.

The time of day is dusk and the light has almost completely faded. Animals are beginning to emerge under the cover of trees to forage for food. This is a group of deer wandering through the undergrowth. The image is about the essential elements of composition and has an appealing graphic quality.

As far as I can remember, this was a serendipitous image. I had finished shooting for the day and looked out of the window while driving my car and saw this scene develop. I pulled over, jumped out of the car and shot everything I wanted within five minutes. I didn't think too much about it until I saw the developed film afterwards.

When I noticed this scene I saw it in black & white, although when I shot the image I was using Kodachrome colour film. I scanned and converted the image to black & white, but it seemed appropriate on this occasion. I didn't want any colour in the image, and in any case the original had very little detail in it. I remember the image being all about the sky as there were various shades of blue, but the rest of the scene was very black.

On this occasion I was shooting into what was left of the light, which creates a natural silhouette, but I also underexposed the image via the manual settings. I chose to



**Jim's images of bison grazing (left) and deer foraging for food (above) were both shot in the Black Hills of North America**

work manually, as I didn't want the camera to make all the decisions for me – I wanted to adjust the settings as I wanted them. I may have bracketed a little, but I would have instinctively known what my exposure should be. I wanted to expose only for the gradations in the sky and to let the deer go completely black. I used a 300mm f/2.8 lens with my Nikon camera.

People have singled this image out several

times before, which is surprising to me as it isn't one of my all-time favourites. As a photographer, the images you work on for weeks tend to be the most important in your mind rather than those you casually shoot and walk away from. This was a quick, reactive image that I made when I sensed the composition was coming together in an appealing way.

These days you can choose to shoot black





© JIM BRANDENBURG



# JIM BRANDENBURG

Jim Brandenburg travelled the world as a photographer with *National Geographic* magazine for more than 30 years. His work has been published in *The New York Times*, *Life* and *Time*, among others, and he has won numerous awards, including Kodak Wildlife Photographer of the Year by the Natural History Museum and *BBC Wildlife Magazine*. He is the chair of this year's competition. Every month Jim will share the story behind one of his nature images

& white in-camera with the flick of a switch or you can convert the image later. I don't feel there is any difference between the two approaches. Sometimes I instinctively feel that a shot is better suited to black & white. I recently shot a colour image of a lake near my home in Minnesota and then thought that it should really be a black & white image, so I converted it. I worked on newspapers for 15 years so I'm able to think

in black & white as well as in colour.

As a photographer, I'm always open to situations. I respond to things as they present themselves. I'm known as a nature photographer, but I'm quite proud of my other work photographing cultures of people around the world. When I'm in France, for example, I'll go to Paris and play the role of Parisian street photographer.

I'm quite attracted to the idea of black &

white nature photography and I would quite like to do an assignment in black & white. I didn't shoot any black & white images while I was working for *National Geographic*, and it's been a long time since I loaded my camera with black & white film! *National Geographic* assignments were always in colour. Working in black & white is a very elegant and dignified way to pursue photography, and I have very strong feelings for it. **AP**

To see more of Jim's images, visit [www.jimbrandenburg.com](http://www.jimbrandenburg.com)

**Jim Brandenburg**  
was talking to  
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Definition: *Fundus*: In medicine, the bottom or base of an organ. For example, the fundus of the eye is the retina.

Photograph by Tony Hurst



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Before



After



# Retoucher's Guide

**Chris Gatcum** explains how to create punchy b&w landscapes using Adobe Camera Raw and Photoshop

**SOFTWARE USED** Adobe Photoshop CS5

**SKILL LEVEL** 

**TIME TAKEN** 30 minutes

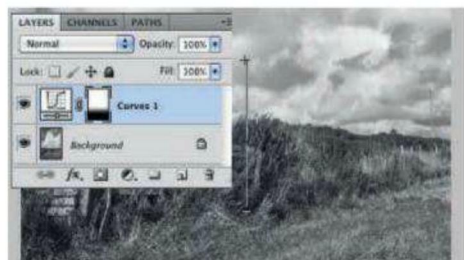
**KEY TOOLS** Adobe Camera Raw (ACR), Layers, Masks, Curves



**1** Starting with a raw file is definitely the best option here, as you'll have much more control over what you can do with your image. In Adobe Camera Raw (ACR), the Basic panel is the obvious starting point. Here, I've increased the Recovery slider to +25 to ensure the highlights aren't clipped, and reduced the Brightness slider from its default setting to +30 to prevent the image appearing washed out.



**4** To create a more dramatic black & white image you'll need to make some adjustments to the Grayscale Mix sliders. With this shot, reducing Blues to -60 darkens the sky (as it is blue in the original colour image), while increasing Greens to +80 lightens the grass in the foreground. I've also adjusted the Yellow and Orange sliders to boost the contrast in the foreground.



**7** With the mask selected, use the Gradient tool (with a Linear Gradient set to black-to-white) to mask off the lower section of the image. To do this, click on the foreground where you want the image to be fully concealed by the mask and drag upwards with the Gradient tool to a point where you want the image to be fully revealed, as shown.

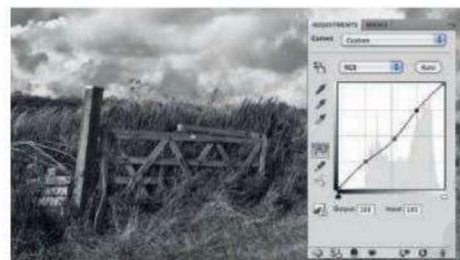
**IT IS** perhaps stating the obvious, but black & white photographs have to rely entirely on shades of grey to describe a subject. However, producing a successful monochrome image often requires more than simply selecting the black & white mode on your camera or pressing 'desaturate' in your image-editing program. The contrast in an image is critical to black & white photography (more so than for colour imaging), as it is the relationship between the tones that will create the desired atmosphere: soft and gentle due to a limited tonal range, or strong and dramatic when the emphasis is more heavily placed on the extreme ends of the tonal range.



**2** Aside from the Recovery and Brightness changes, I'm generally pleased with the exposure and contrast, and as the image will be converted to monochrome there's no need to do anything with the colour or white balance at this stage. In fact, the only other adjustment needed is to the Clarity, which I've increased to +50 to boost the local contrast in the image and increase its apparent sharpness.

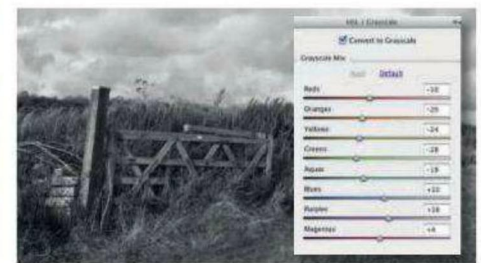


**5** Next, switch to the Tone Curve panel to apply a global contrast adjustment. In this instance, I'm using the default Parametric curve option and increasing the value of the Lights to +10, while reducing the Darks to -10. This boosts the overall contrast, but leaving the Highlights and Shadows sliders at 0 prevents clipping at the ends of the tonal range.

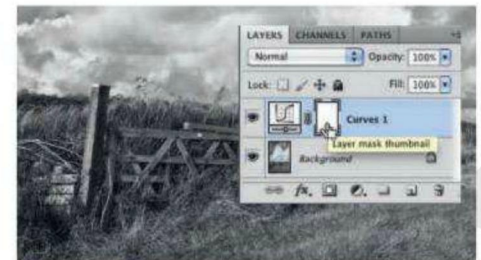


**8** You can now adjust the curve in the Adjustments palette, and only the areas that have not been masked (the sky in this instance) will be affected. With this curve I've set anchor points approximately one quarter of the way along the curve from either end to protect the shadow and highlight areas, and then dragged the centre of the curve downwards to darken the midtones in the sky.

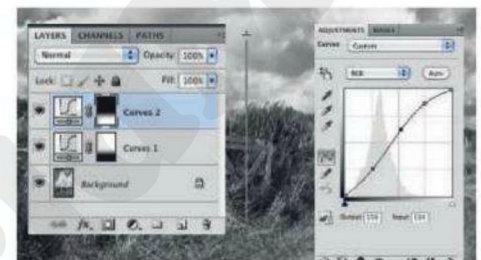
All areas of photography (and indeed individual subjects) respond better to certain levels of contrast than they do to others, but it's fair to say that – in general – landscape photography benefits more from an increase in contrast than it does from a decrease. This is why landscape photographers would traditionally turn to harder grades of paper, or use higher-contrast filters under their enlarging lens. With that in mind, this week's *Retoucher's Guide* looks to emulate a classic high-contrast landscape using a variety of digital editing techniques.



**3** With the basic settings done, it's time to convert to black & white, which I'm doing using ACR's HSL/Grayscale panel. Check the Convert to Grayscale box to perform a basic monochrome conversion and bring up the Grayscale Mix sliders. I always click on Auto to see what effect it has, although it generally gives a flat result, as seen here.



**6** I'm happy with how the image is looking as a whole, so it's time to select Open Image to finish it in Photoshop. I want to fine-tune the contrast in the sky and foreground, but to do so separately using Curves. First, I create a Curves adjustment layer (Layer>New Adjustment Layer>Curves) for the sky, then I mask off the foreground by selecting the Layer mask thumbnail in the Layers palette.



**9** Repeat the process for the foreground, creating a second Curves adjustment layer for the foreground. However, this time you will need to create the Gradient in the opposite direction to mask off the sky. The curve in this example lifts both the midtone and highlight areas but holds the shadows, subtly boosting the contrast and balancing it with the sky.



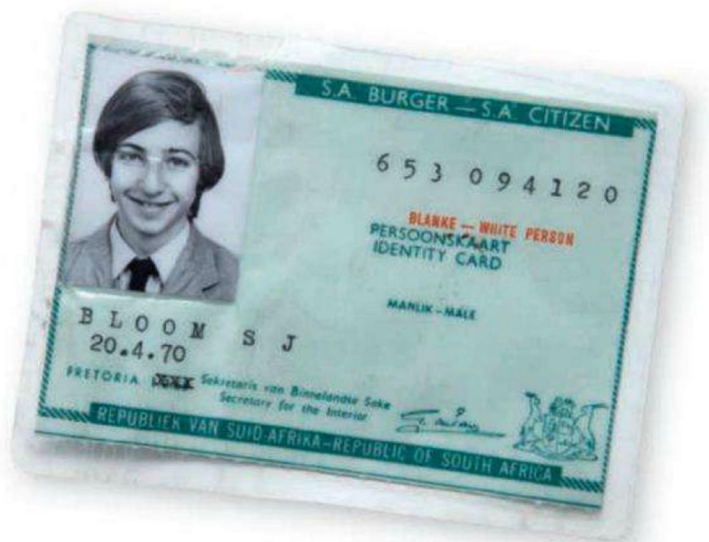


While this is a relatively simple shot, it is one that is loaded with a sense of unease



# A different time, another life

**Steve Bloom** is known for his wildlife images, but when he started his photographic career he produced an emotive body of work documenting apartheid in South Africa. As an exhibition of this work opens in London, **Gemma Padley** speaks to Steve and asks him why and how he took these images



**JUST** when you think you have a solid understanding of a photographer's work, something utterly surprising will come to light. Such was the case recently with Steve Bloom, whose enthralling and poignant images documenting apartheid in South Africa during the mid-1970s are in the spotlight as part of the London Festival of Photography. Many AP readers will be familiar with Steve's wildlife images from our *Photo Insight* series in 2010, but long before he started photographing wildlife Steve was an avid documentary photographer. The

images on display in this latest exhibition are a mixture of intimate portraits and street photographs that document what was going on in South Africa during a time of intense political and social upheaval. Many haven't been seen since they were taken more than 30 years ago.

Born in South Africa in 1953 but now based in Kent, Steve was drawn to photography from a young age. 'As a child, I always loved photography,' says Steve. 'I had a Kodak Box Brownie camera. When I first saw a print magically appear in the

**Above: Steve Bloom's identity card. Note the categorisation as 'white person'**

darkroom under a safelight, I thought photography was a wonderful process.'

In the 1970s, as a young adult living in South Africa, Steve started using his Canon FTb 35mm single lens reflex camera to document daily life in a country that was undergoing immense change and turmoil. Photographing intensely from around 1975-1977, Steve produced a considerable body of work that provides a fascinating insight into life at this turbulent time.

'I sensed something very disturbing about the society I was living in,' says Steve. 'I used to take my camera loaded with Kodak Tri-X black & white film out with me and photograph people in the streets or knock on people's doors asking if I could take a picture. People were generally very accommodating.'

Determined to use his camera to try to make sense of what was happening around him, Steve's aim was to 'get under the skin' of the society he was living in. 'I felt uncomfortable being part of [what was going on] and I certainly didn't feel a sense of belonging,' says Steve. 'As a photographer, I was trying to capture a sense of alienation in other people.'

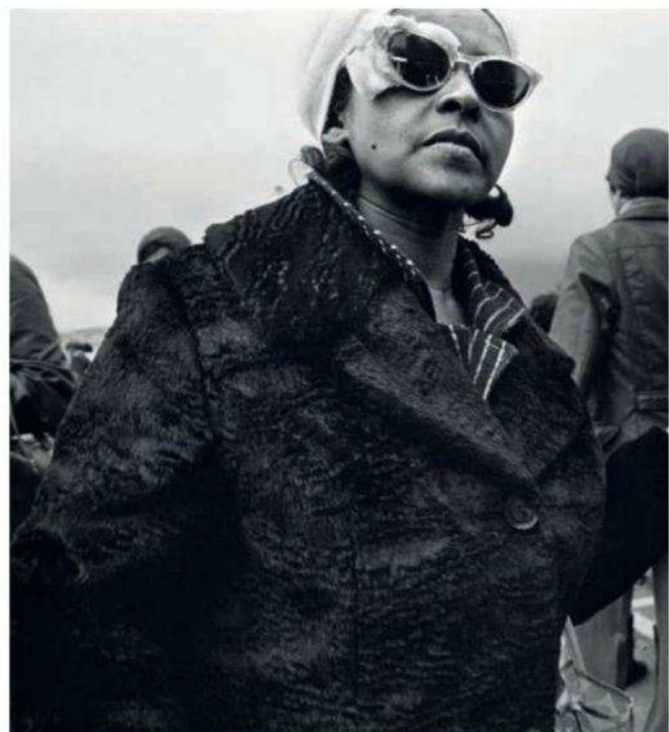
In 1976, considerable cracks in the apartheid system began to show, explains Steve. On 16 June of that year, black school children took to the streets to protest against new laws passed by the government stating that Afrikaans was to be the compulsory language in black schools. The authorities responded violently to the demonstrations, killing and wounding many children.

'This was a pivotal time in South Africa's history,' says Steve. 'People were starting to stand up



**Steve would often photograph in people's homes, a method that helped to reveal more about the character of his subjects**





**Above: Seemingly mundane and candid pictures, such as this one, carry a sense of tension when viewed in the wider context**

to the authorities. Through my photography I wanted to capture people in their private worlds, who were living through this time.' As a result of his images, Steve was exiled from South Africa in 1977 and unable to return for 13 years. 'Some of the portraits, as innocuous as they look now, were used by members of the anti-apartheid movement and as a consequence I was unable to go back to South Africa for many years,' he says.

#### SUBJECT CHOICE

While some of Steve's images are opportunistic 'grab' shots that he had to react to with lightning speed, others are more reflective, taken at a slower pace and somewhat less reliant upon a fleeting moment. Sometimes photographing in illegal squatter camps and soon-to-be-demolished shanties, many of Steve's images display an honesty and earnestness. He often photographed people in their homes and the result is a number of remarkably moving and contemplative portraits. 'I photographed in an area called District 6, which had been declared a

"whites-only" area,' recalls Steve. 'Anyone living there who was black or mixed race was evicted. It was about white supremacy at the expense of everyone else.'

In other reportage-style images we see people being arrested or chased by police and candid images of passers-by. 'Although there are some images of people being arrested or chased by police, many of the photographs are straight portraiture, looking directly into people's eyes,' says Steve. 'I was trying to capture something of what these people might be feeling and who they are. One of the challenges of [portrait/documentary] photography is finding a way to get beneath the surface of a person. I had a real hunger to say, "This is what I think about what is going on."'

#### STEVE'S APPROACH

Steve adopted a bold but sensitive approach when taking his photographs and explains that when out with his camera he would switch on his 'photographer's eye', looking for things of interest, sometimes with a slightly humorous slant. In the images taken on the street in particular, Steve often comes in close to his subject, occasionally

framing his image to cut off or obscure part of the subject. Sometimes shooting from a low angle, the pictures capture a sense of immediacy and intimacy, immersing the viewer sharply in the action.

'This kind of [compositional approach] adds to the disturbance of the images,' says Steve. 'There is often tension already in the scene and the lack of a calm composition adds to this. I didn't go out with too many predefined ideas because you don't know what you're going to discover. It was a more organic process.'

However, far from having the freedom to photograph what, when and how he wanted, Steve had to execute some caution. 'No one had free rein to photograph completely how he or she wanted,' he says. 'On occasions, I did experience threats when photographing on the street, but I didn't take much notice and just carried on. I did go to places where white people weren't allowed and take photographs, but I don't wish to portray myself as a hero. There were people who

**Above left: While some of Steve's photographs were quick 'grab' shots, he balanced these with calmer, more reflective images**

## EXHIBITION

**'ABOUT** 18 months ago I was going through boxes in my attic and rediscovered my negatives from my time in South Africa,' says Steve. 'I scanned these at 8000dpi using a Nikon scanner and reprinted them, dodging and burning the images in the digital darkroom. The final exhibition prints look like silver-gelatin prints, but they are in fact digital versions, produced at such a resolution that all the grain has been reproduced faithfully. Seeing the images large is tremendously exciting,' he adds. 'It is a reminder of the world I was living in, which wasn't a pleasant one as it was an awful oppressive system.'





Right: Steve's posed portraits communicate a real sense of honesty in their depictions of people within the comfort of their own environments

Below: Some of Steve's shots capture the sense of chaos that often erupted on the streets



ALL PICTURES © STEVE BLOOM/STEVEBLOOMPHOTO.COM

took far greater risks in standing up for human rights [than I did] and who suffered serious consequences, and I have enormous regard for them.'

## REPORTING VERSUS INTERPRETING

So does Steve feel that his pictures are an objective account of the time rather than his own subjective views? 'As a photographer, you are always putting your personal feelings into the work you produce, from the way you compose your image to the moment you decide to press the shutter,' he says. 'I don't believe that the photograph is totally objective, otherwise photographers wouldn't have their own styles.'

Steve regards the documentary photography he did, and indeed still does occasionally, as being not dissimilar to his wildlife work, to which he has been wholly committed since the early 1990s. 'To me, the idea of trying to develop one genre of photography and then doing something else allows for a great deal of diversity,' he says. 'The subject matter may be different, but my goal is the same – to create a powerful, emotional statement' **AP**



Left: Images such as this, while not explicit in their political content, are as important as Steve's more challenging photographs

Steve's exhibition, **Beneath the Surface**, is being held at the Guardian Gallery, King's Place, 90 York Way, London N1 9GU until 28 June as part of the London Festival of Photography. Tel: 0207 520 1490. Website: [www.lfph.org/diary/beneath-the-surface](http://www.lfph.org/diary/beneath-the-surface). Open daily 10am-6pm. Admission free. Steve will also be giving a talk on 11 June in the Scott Room, the Guardian Gallery, at 7pm. To see more images by Steve, visit his website at [www.stevebloomphoto.com](http://www.stevebloomphoto.com)



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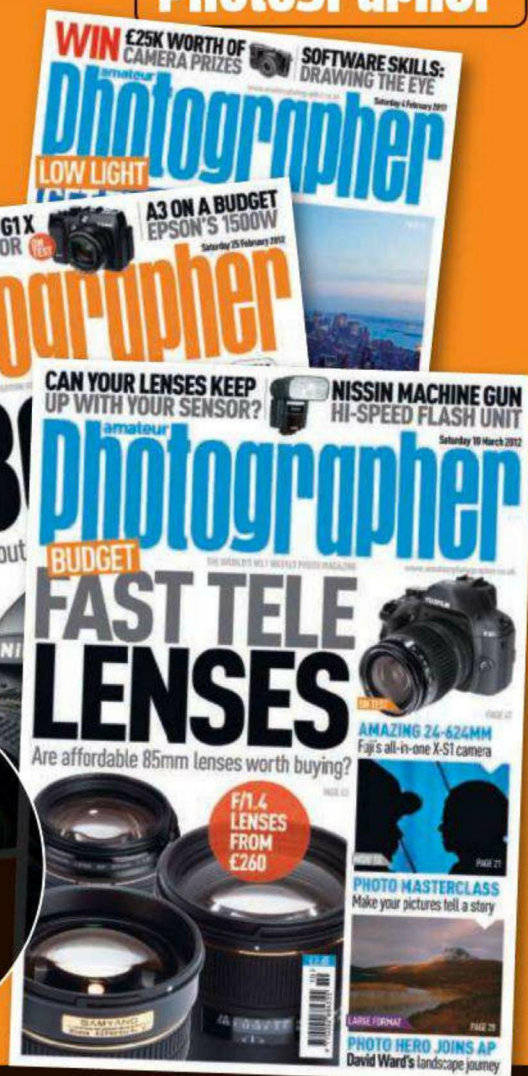
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As gardens everywhere burst into life, now is the perfect time to grab your camera and explore the incredible variety of flora that nature

has to offer. Whether you decide to photograph what's on your doorstep or venture further afield, try to employ a fresh eye in terms of your subject choice and approach. You could explore local parks or public gardens, wild meadows or even a window box on your balcony. The image could be a single flower, a group of flowers or a garden scene, photographed either indoors or outdoors. Images likely to catch the judges' eye are those that are creative, skilfully composed and technically excellent. As always, we have thousands of pounds worth of fantastic camera equipment up



**THE BEAUTY  
OF PLANTS**

for grabs, as well as the chance to be crowned **Amateur Photographer of the Year 2012**. The closing date for round 5 is **29 June 2012**. The top two winners will each receive a fantastic Samsung camera, while the third-prize winner will receive a £250 Jessops voucher. The top 30 highest scoring photographs will be published in

our 28 July issue, while the scores from the top 50 images will be posted on our website.

For information explaining how to enter, follow the link at the bottom of this page. Please use your full name as the file name and paste the disclaimer into the body of your email if you are sending your entry to us electronically. We also need to know where and how you took your image, plus the camera and lens used with aperture and focal-length details. Remember to include a telephone number and your postal address so we can contact you if you win.

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## Round five

# The Beauty of Plants

We've gone blooming bonkers for the latest round of APOY 2012. For round 5, we're looking for spectacular flower and plant images. The round offers huge scope to create all manner of aesthetically pleasing, dynamic shots. From dew-laden early morning garden views and lively plant portraits bursting with colour to elegant, sleek black & white images, the possibilities are endless. While you may choose to explore gardens such as RHS Rosemoor in Devon, RHS Wisley in Surrey, RHS Harlow Carr in North Yorkshire or the Royal Botanic Gardens, Kew, Surrey, you don't have to visit a well-known location. A back garden or balcony could be just as fruitful. Once you have decided on a subject and location, think about how you want to photograph your subject. Do you want to come in close and tightly crop the image for impact? Or would pulling back lead to a stronger picture? How do you intend to light your image? Think too about how much depth of field you want and be careful to minimise background distractions. Ensuring your subject is free from extraneous leaves and twigs will pay dividends later. While we're not advocating tampering with the actual plants, non-destructive and non-invasive 'tidying' may be necessary.

## PLAN YOUR APOY 2012 YEAR

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

| Theme                       | Synopsis                      | Announced    | Closes        | Results       |
|-----------------------------|-------------------------------|--------------|---------------|---------------|
| Water in the Landscape      | Bodies of water and land      | 4 Feb        | 24 Feb        | 31 Mar        |
| Natural light portraiture   | Portraits using natural light | 3 Mar        | 30 Mar        | 28 Apr        |
| The World Up Close          | Macro (any subject)           | 7 Apr        | 27 Apr        | 26 May        |
| At Dawn and Dusk            | Landscapes at the magic hour  | 5 May        | 25 May        | 30 Jun        |
| <b>The Beauty of Plants</b> | <b>Flowers and gardens</b>    | <b>2 Jun</b> | <b>29 Jun</b> | <b>28 Jul</b> |
| Exploring the City          | Architecture (old and new)    | 7 Jul        | 27 Jul        | 25 Aug        |
| On the Streets              | Street and documentary        | 4 Aug        | 24 Aug        | 29 Sep        |
| Wildlife at Home or Abroad  | Animals and birds             | 1 Sep        | 28 Sep        | 27 Oct        |
| The Great Outdoors          | Forests and woodland          | 6 Oct        | 26 Oct        | 24 Nov        |
| Life in Monochrome          | Black & white (any subject)   | 3 Nov        | 23 Nov        | 29 Dec        |

## 1st prize

The first-prize winner will receive a Samsung NX200 with 20-50mm f/3.5-5.6 kit lens, a Samsung 60mm f/2.8 macro lens, a Samsung ED-SEF42A flash and a 16MB SDHC Plus memory card, worth a total of £1,498.96. The NX200 is a compact system camera with a 20.3-million-pixel, APS-C, CMOS sensor. It has high-speed capture (7fps) and ultra-fast autofocus (100ms), while the ISO range of 100-12,800 lets you take high-speed photos even in low light. Samsung's 60mm is actually a macro lens, but with the 1.5x conversion factor of the APS-C sensor, it takes on that magic 90mm focal length, which is perfect for close-up photography.



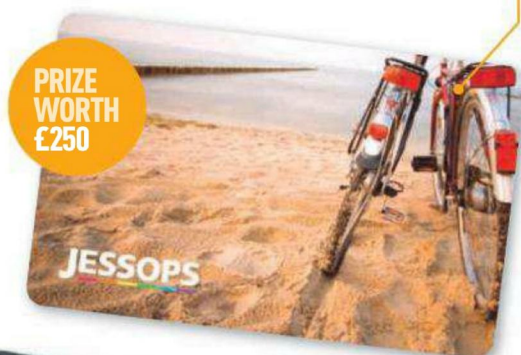
## 2nd prize

The second-prize winner will receive a Samsung WB850F compact camera and a 16MB SDHC Plus memory card worth a total of £288.98. The WB850F travel compact has a 16-million-pixel, BSI (Back Side Illuminated) CMOS sensor to help reduce image noise and distortion, even in low-light conditions and 21x optical zoom lens (23-483mm equivalent). The Samsung WB850F also has built-in Wi-Fi connectivity, so users can email photos or share them on social network sites quickly and easily.



## 3rd prize

The third-prize winner will receive a £250 Jessops Gift Card. Jessops Gift Cards are only redeemable in store and not online. Overseas winners will be contacted by phone about how to claim their prize.





Here are some tips and suggestions to help you get started

# Why not try...

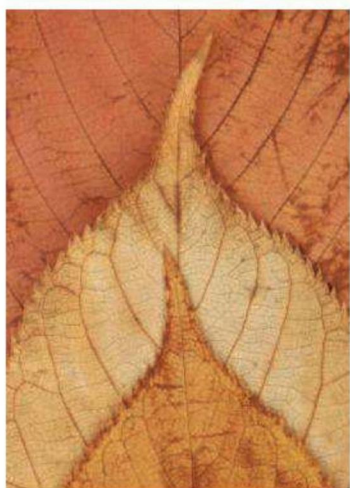
## LIGHTING

Whether you are shooting inside using a dedicated lighting set-up or outside using natural light, you will need to ensure that your lighting is diffuse and evenly balanced. Strong, contrasty light will destroy any subtlety of colour, so choose the time of day for your shot carefully and spend time fine-tuning the lighting. You may want to use a reflector to balance the light and shadows. A standard reflector will soften the light, while a gold reflector will provide a warm glow. Avoid using on-camera flash and watch out especially for overexposed highlights. If you are shooting digitally, keep an eye on your histogram to ensure your exposure is spot-on or use a light meter for accuracy.



## COMPOSITION

To ensure your image is precisely composed, you may want to consider using a tripod. Consider the shooting angle, and try to think of ways to photograph your subject that are a little more adventurous than usual. If you are photographing a single plant or bloom, for example, you could try angling your camera (attached to a tripod) straight down over your subject to create an abstract-looking image or photograph from below looking up at your subject. If you are shooting a wideangle garden view, think about how you can guide the viewer around the image for maximum impact. It's worth spending time on your composition to ensure different elements are well placed in the frame.



## COLOUR OR BLACK & WHITE

Although this round offers myriad opportunities to exploit the vibrant colours of nature, don't rule out black & white as an option. When handled carefully, black & white can be an ideal choice. The absence of colour will allow the shape, form and texture of your subject to take centre stage. So if you plan to convert your image to black & white, choose a subject with interesting shapes and textures, and try to imagine how these will translate when the image is stripped of colour.

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# JESSOPS

# APOY Amateur Photographer OF THE YEAR COMPETITION

After you've read the rules, send your entry to:  
The Beauty of Plants, Amateur Photographer, IPC Media,  
Blue Fin Building, 110 Southwark Street, London SE1 0SU

CLOSING DATE 29 JUNE 2012

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Exposure (if known)

I earn no more than 10% of my total annual income or £5,000 annually from photography (tick to confirm) ☐ Please return my entry. I enclose an SAE ☐ OR: I do not need my entry returned ☐ (tick one to confirm). This entry has not previously been published in a national UK photography magazine ☐ (tick to confirm). Amateur Photographer, published by IPC Media Ltd ('IPC'), will collect your personal information to process your entry. If you would like to receive emails from Amateur Photographer and IPC containing news, special offers and product and service information and take part in our magazine research via email, please tick here ☐ Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer **not** to hear from us. ☐ IPC may occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer **not** to be contacted ☐ If my entry is not successful, I would like Damien Demolder to critique my image in the Appraisal column ☐

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All submissions must be well packaged in a stiffened envelope (no tubes, please) bearing sufficient postage, and entrants wanting their picture back must include a stiffened SAE stamped of sufficient value for their return. 10. This competition is open to bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income OR £5,000 annually from photography. 11. Employees of IPC Media, the Jessop Group Ltd, Samsung Electronics Co Ltd and their families may not enter this competition. Entries are judged by AP staff. 12. There is no age limit for entering, and international entries will be accepted. 13. Prizes are as stated and no cash or other alternative can be offered to the monthly prizes or overall prize. 14. Prize value correct at time of going to press. Jessops gift cards are only redeemable in store and not online. Overseas winners will be contacted by phone about how to claim their prize. 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The Editor's decision is final and no correspondence will be entered into. 20. By submitting photos you are accepting these rules. 21. IPC, the Jessop Group Ltd, Samsung Electronics Co Ltd or their associated group companies shall not be liable for any loss, damage or injury of any nature howsoever caused, sustained by any entrant under this promotion. However, nothing in these rules shall have the effect of excluding or restricting liability for personal injury, death, fraud or fraudulent misrepresentation caused by the proven negligence of employees or agents of IPC, the Jessop Group Ltd, Samsung Electronics Co Ltd or their associated group companies. 22. 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# ReaderSpotlight



## Gorazd Golob Slovenia

Gorazd became serious about photography when he visited South Africa for the first time and discovered that he loved photographing the country's animals and landscape. Now, he tries to visit a different country every year to photograph wildlife. Gorazd has also started organising two or three photo tours a year so he can share his experiences with others. To see more of Gorazd's work, visit [www.gorazd.si/en](http://www.gorazd.si/en).



### Springbok

1 Gorazd had to keep his distance and use a long lens to capture these springbok in Namibia  
Nikon D300, 500mm,  
1/2000sec at f/4, ISO 200

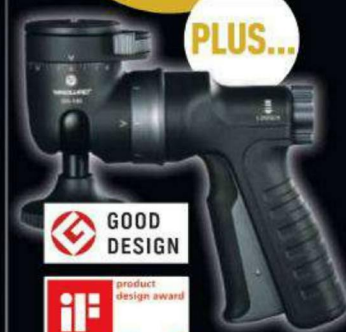
### Lion cub

2 This confident lion cub emerged after feasting on the carcass of a freshly killed giraffe  
Nikon D700, 500mm,  
1/640sec at f/4, ISO 1600

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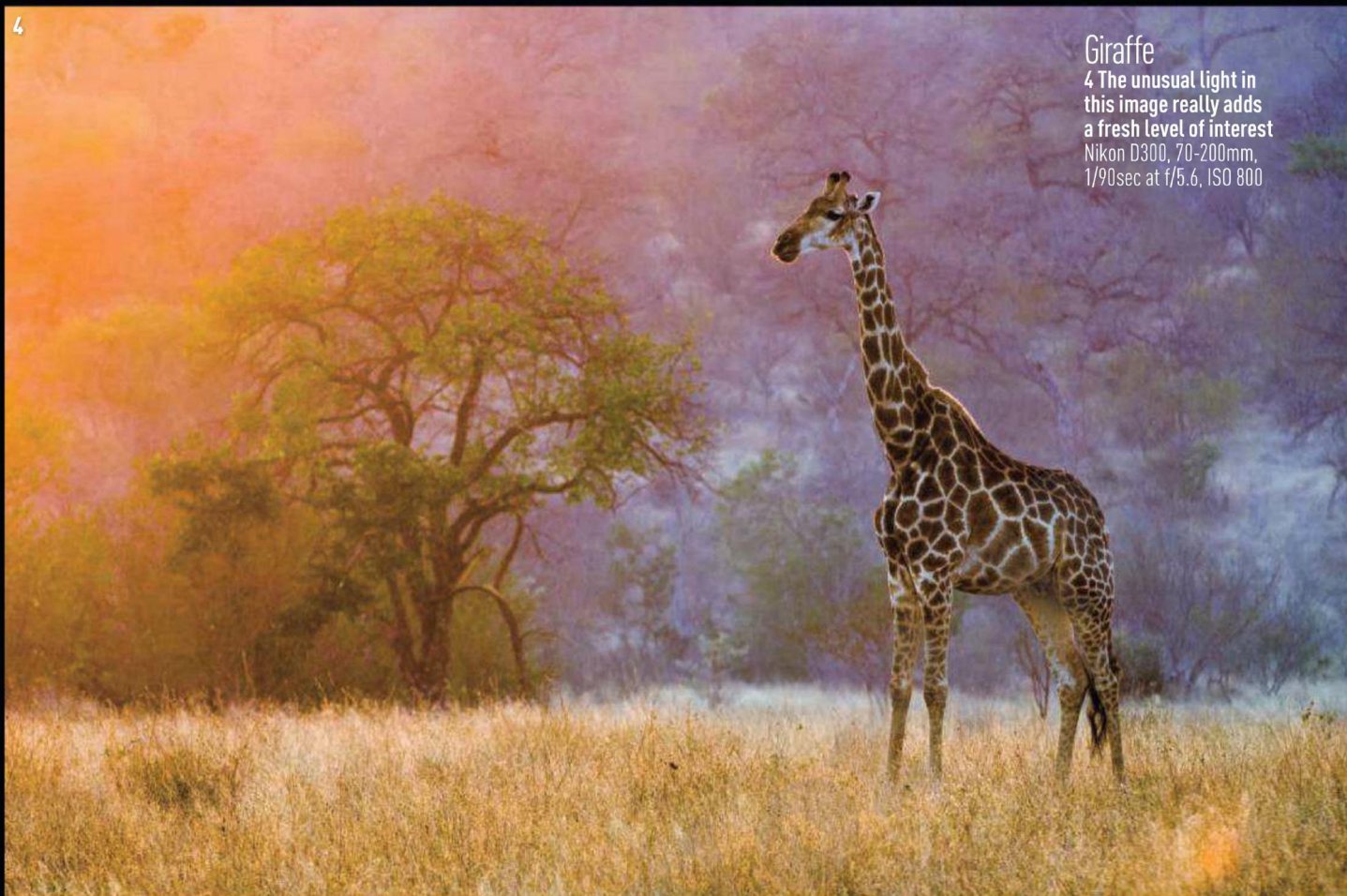
3



### Leopard

3 Gorazd succeeded in capturing an excellent full body shot of this leopard  
Nikon D300, 500mm, 1/350sec  
at f/4, ISO 800

4



### Giraffe

4 The unusual light in this image really adds a fresh level of interest  
Nikon D300, 70-200mm, 1/90sec  
at f/5.6, ISO 800





### **Philip Newman** Derbyshire

Philip's first camera was a Pentax MX, which he bought in 1979. Within months he had joined a local camera club and has been hooked on photography ever since. Philip says that he welcomed the 'digital revolution' and feels as enthusiastic now as he did when he first started. This year, Philip is pushing himself to achieve an Associateship from the Royal Photographic Society and is busy preparing new work concerning industrial decay and monochrome seascapes.







### Old Timer

**1** The modelling light in this image brings out the character of the subject  
Fujifilm FinePix S5 Pro, 18-200mm, 1/200sec at f/8, ISO 250



### Balcony of Europe

**2** Philip took this shot in Spain and has used the white triangle to lead the viewer's eye towards his subject  
Nikon D300S, 18-200mm, 1/640sec at f/10, ISO 200

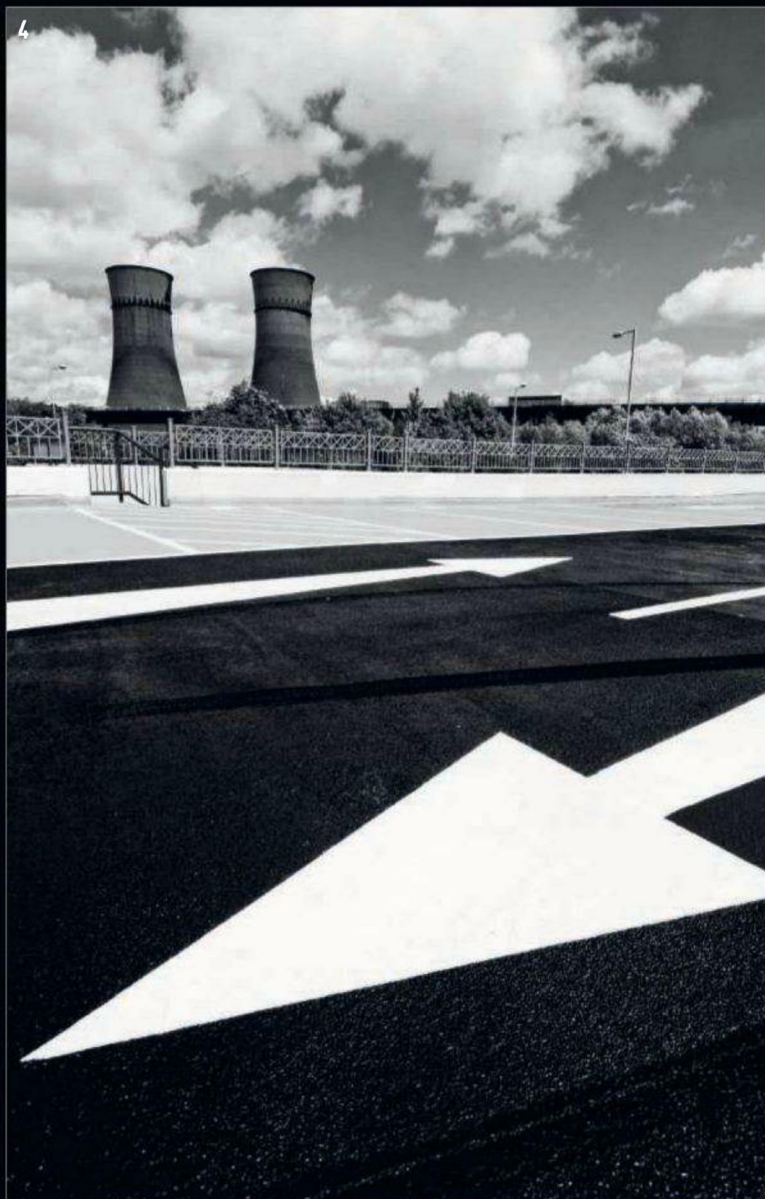
### Reaching Out

**3** The hand on the left has been superimposed to give the image, taken at the National Memorial Arboretum, added meaning  
Nikon D300S, 12-24mm, 1/320sec at f/11, ISO 320

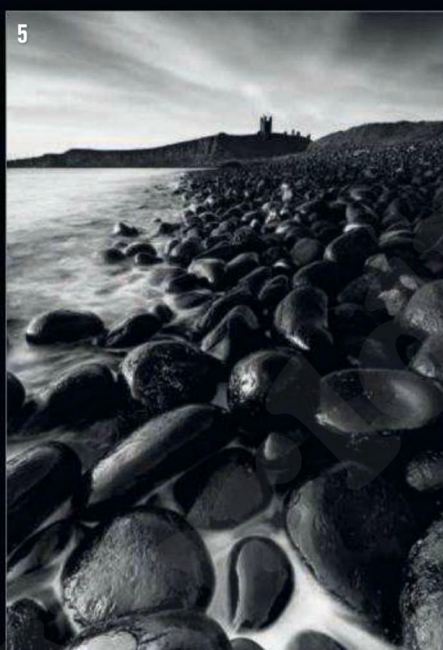
### EDITOR'S CHOICE

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This is a really striking image that relies on its powerful graphic elements to catch the eye. It is a shot full of straight lines and hard angles, broken only by one set of curves that draws our attention. It is a clever and sophisticated photograph – *Damien Demolder, Editor*



5



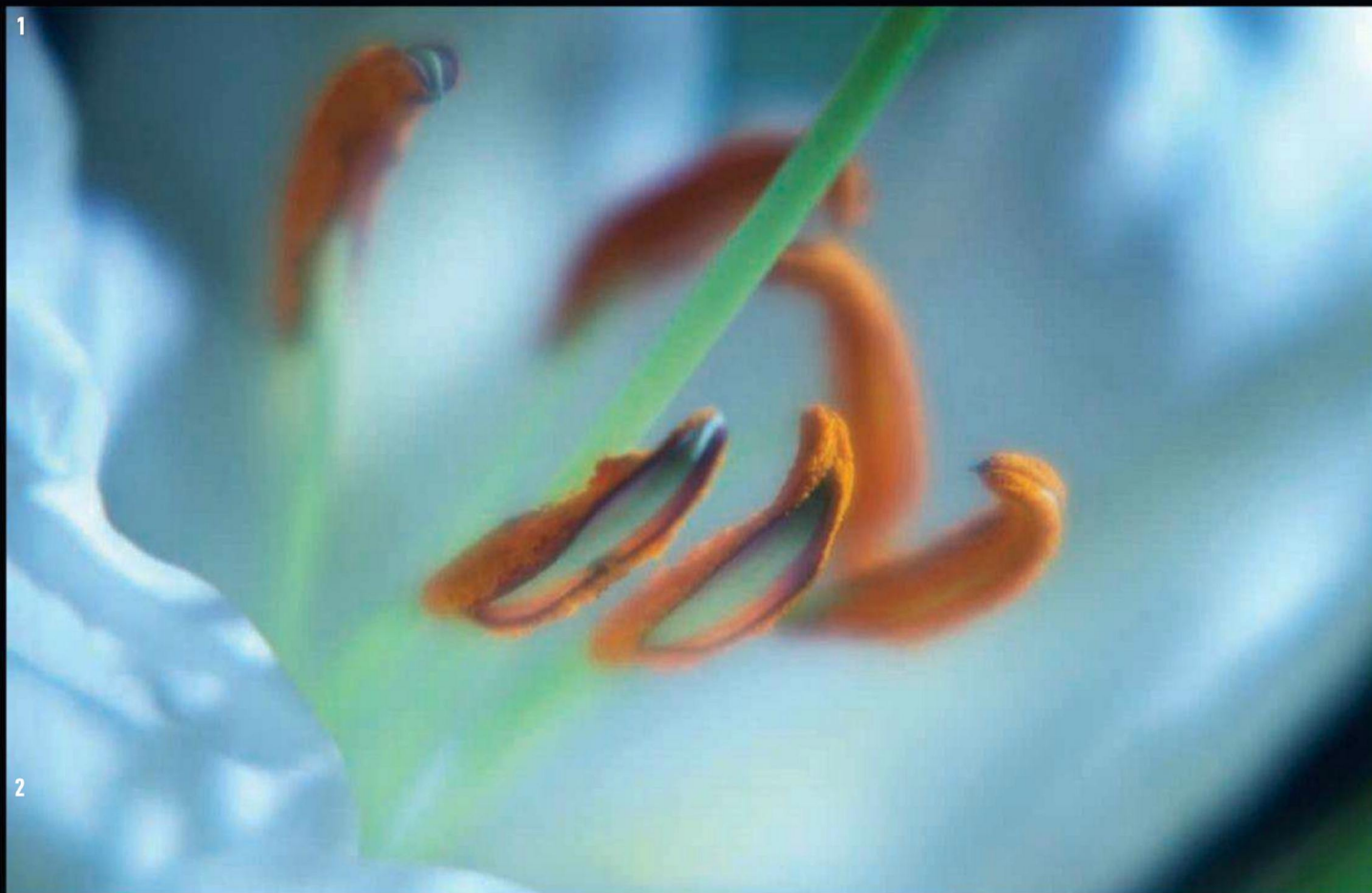
### Change of Directions

**4** The strong contrasts and background of this shot work well together  
Nikon D200, 12-24mm, 1/500sec at f/10, ISO 200

### Dunstanburgh

**5** The stones act as a good leading line towards the castle in the background  
Nikon D300S, 1.3secs at f/14, ISO 100, tripod





**Lily**  
1 The sharp-focus anthers create a strong central subject  
Nikon D100, 105mm, 1/125sec at f/2.8, ISO 200

**Red Berries**  
2 The strong red colours of the berries really stand out  
Nikon D100, 105mm, 1/4000sec at f/3.2, ISO 800, tripod

**Moss and Dew**  
3 The interplay of colour and light are strong qualities here  
Nikon D100, 105mm, 1/3000sec at f/6.3, ISO 1250

## Sam Baycock Somerset

As his father was heavily into photography, 16-year-old Sam has always grown up around the hobby. He decided to try it for himself and found that he had a natural flare for image making. Sam's favourite subject is macro photography, which he uses to give a new and exciting perspective on objects that we see every day. In the future, he'd like to try his hand at underwater photography. To see more of Sam's work, visit [www.flickr.com/photos/67237307@N03](http://www.flickr.com/photos/67237307@N03).

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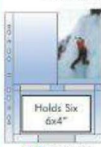


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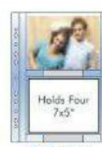
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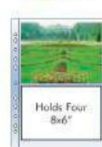
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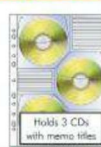


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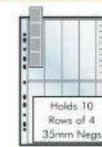
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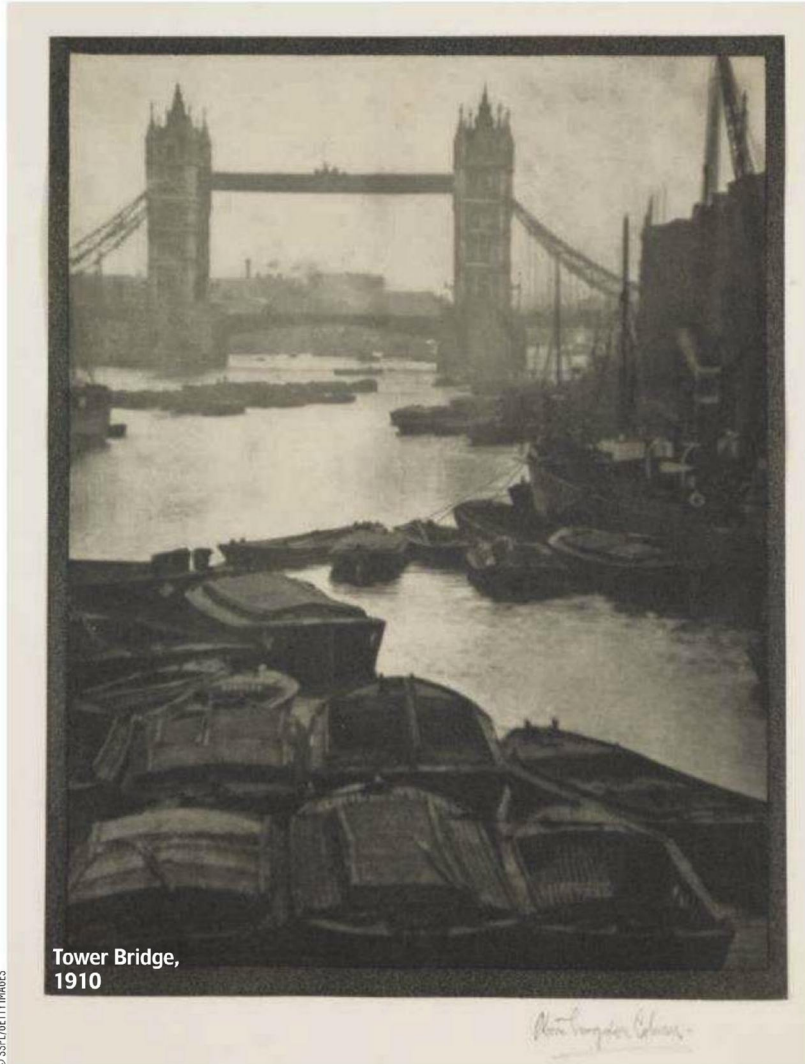
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Self-portrait,  
early 1900s





Tower Bridge,  
1910

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Amateur Photographer's...

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# Alvin Langdon Coburn

1882-1966

**Alvin Langdon Coburn** was a major photographer who became known as the father of abstract photography.

**David Clark** looks at his life and work

**AT THE** height of his fame, Alvin Langdon Coburn was one of the most celebrated photographers of his generation. Although American, he was an important member of key photographic groups on both sides of the Atlantic and his photographs were admired and widely influential.

Photography was an important part of his life from his earliest years. He was born into a middle-class family in Boston, Massachusetts, in 1882, and his precocious talent for photography developed from the age of eight, when an uncle bought him a Kodak 5x4 camera as a birthday

## 'Coburn became a skilled darkroom worker by the time he reached his teens'

present. After the early death of his father, Coburn was brought up by his mother, who encouraged his photography. He became a skilled darkroom worker by the time he reached his teens.

This talent was further developed by his cousin, F Holland Day, who was himself an internationally famous photographer. Day saw his cousin's potential and helped bring Coburn to public attention at the age of 17 by selecting seven of his prints for an important exhibition of American photography at the Royal Photographic Society's London Salon in 1899.

Coburn's work in this period was in the pictorialist style, one which had dominated photography since the mid-1880s. Pictorialists (among them Alfred Stieglitz and Edward Steichen) argued that photography was a creative art form, on a par with other visual arts including painting, and not simply a mechanical means of objectively recording the world. They used a wide variety of techniques to express emotion and mood, and were particularly known for producing atmospheric, soft-focus portraits and landscapes.

In 1900, Coburn's early prints were seen by the English photographer Frederick Evans, who invited him to exhibit with fellow members of the Linked Ring. This was an important photographic society with prominent photographers, such as Frank Sutcliffe and Alfred Horsley Hinton, as fellow members.

Coburn's first major commission came in 1904, when *The Metropolitan Magazine* asked him to do a series of portraits of major English writers. He photographed and became friends with playwright George Bernard Shaw, himself a keen photographer, who in 1906 declared that, 'Mr Alvin Langdon Coburn is one of the most accomplished and sensitive art-photographers now living.'

Shaw's friendship led to further introductions to famous people of the era and in the following years his sitters included American President Theodore Roosevelt, novelist Henry James, poet WB Yeats and sculptor Auguste Rodin. During this period he attended the London County School of Photo-Engraving and learned the photogravure printing process, at which he excelled. He subsequently set up two hand-operated printing presses in the studio at his London home.

As well as portraiture, Coburn was also exploring cityscapes and photographed famous London landmarks such as Trafalgar Square, Westminster Abbey and Tower Bridge in a romantic and impressionistic style. They were published in his book *London* (1909), which was followed by a book of New York scenes a year later. His most famous book,

© ALVIN LANGDON COBURN/GEORGE EASTMAN HOUSE/GETTY IMAGES



## 'Coburn's Vortographs are considered the first consciously created abstract photographs ever made'

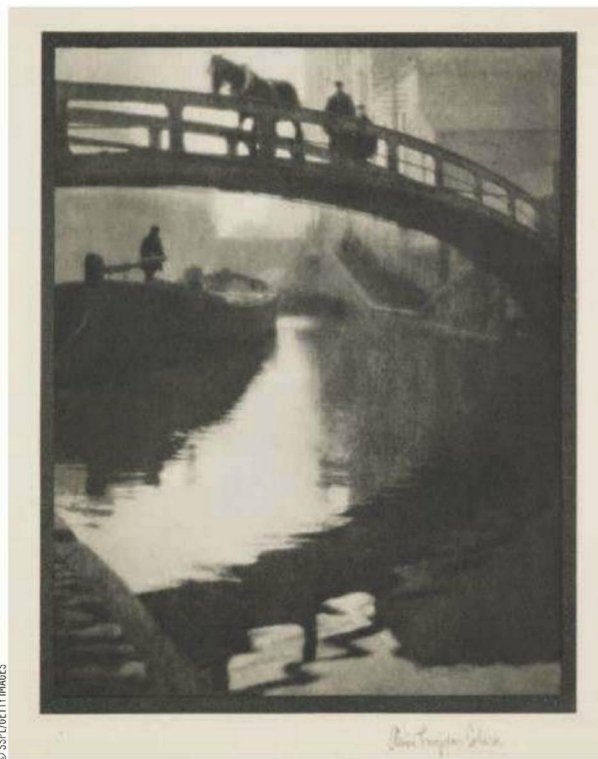
however, was a collection of his portraits, *Men of Mark* (1913).

Coburn left the USA permanently in 1912 and relocated to London before later settling in North Wales. While living in London, he became attracted to Vorticism, an offshoot of Cubism, which used bold lines and angular shapes to create abstract representations of subjects. This style was radically different from his previous work, but he believed photographers had become entrenched in familiar styles and should try something new.

In *Photograms of the Year: The Annual Review of the World's Pictorial Photographic Work* (1916), Coburn wrote: 'Why should not the camera throw off the shackles of conventional representation and attempt something fresh and untried?... Why, I ask you earnestly, need we go on making commonplace little exposures of subjects that may be sorted into groups of landscapes, portraits and figure studies? Think of the joy of doing something which it would be impossible to classify, or to tell which was the top and which the bottom!'

In 1917, he experimented with still-life photographs shot through a home-made device incorporating three mirrors and producing an effect similar to a kaleidoscope. The resulting Vortographs are considered the first consciously created abstract photographs ever made and were widely discussed at the time.

Although Coburn produced a follow-up to his earlier book of portraits called *More Men of Mark* (1921), by the 1920s his interest in photography was clearly beginning to wane. He had been initiated into freemasonry in 1919 and was becoming increasingly involved in researching and studying spiritual subjects such as mysticism and Druidism.



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In 1930, his rejection of the artistic ambitions of his earlier life was symbolised by his destruction of around 15,000 of his negatives and the donation of his personal collection of historical photographs to the Royal Photographic Society. From then on, apart from some occasional forays into photography on his travels to Madeira in the 1950s, Coburn lived a quiet and contemplative life and rarely picked up a camera.

Ironically, the largest exhibition of his work, shown at Reading University in Berkshire in 1962, came more than 40 years after his last major work was published. He lived in North Wales until his death in 1966, at the age of 84.

In his autobiography, published in 1966, Coburn explained why he had given up his early dedication to photography. 'I think I can justify this change of occupation on the ground of ultimate values,' he wrote. 'If you compare photography and religious mysticism as alternatives to which one should devote one's life, can there be any doubt as to their respective importance?' **AP**

### BOOKS

Several books on Coburn's work are available both new and second-hand, including his autobiography, *Alvin Langdon Coburn: Photographer* (Faber, 1966) and *Alvin Langdon Coburn: Symbolist Photographer* by Mike Weaver (Aperture, 1986).

### WEBSITES

A good selection of Coburn's photographs can be seen by searching the collection at [www.photogravure.com](http://www.photogravure.com). For more information on his techniques, visit [www.notesonphotographs.org](http://www.notesonphotographs.org), and search for 'Alvin Langdon Coburn'.

### Regent's Canal, 1904

# Biography

## 1882

Born on 11 June in Boston, Massachusetts, USA

## 1898

His cousin, photographer F Holland Day, encourages Coburn's photographic career

## 1900

English photographer Frederick Evans invites Coburn to exhibit work with members of the prestigious Linked Ring group, which he later joins

## 1902

Begins studying with New York photographer Gertrude Käsebier and joins the Photo-Secession, the American counterpart to the Linked Ring. Opens a studio in New York City to exhibit his prints

## 1903

Given exhibition at the Camera Club of New York and one of his photographs is published in Alfred Stieglitz's influential journal, *Camera Work*

## 1904

Travels to London with a commission to photograph famous subjects, including George Bernard Shaw and Henry James

## 1913

Coburn's portraits published in the book *Men of Mark*

## 1917

Makes a series of abstract Vortographs, using mirrors to create abstract shapes

## 1920s

Becomes increasingly interested in mysticism, and he abandons the camera

## 1922

Publishes a second book of portraits, *More Men of Mark*

## 1930

Destroys almost 15,000 of his glass and film negatives

## 1966

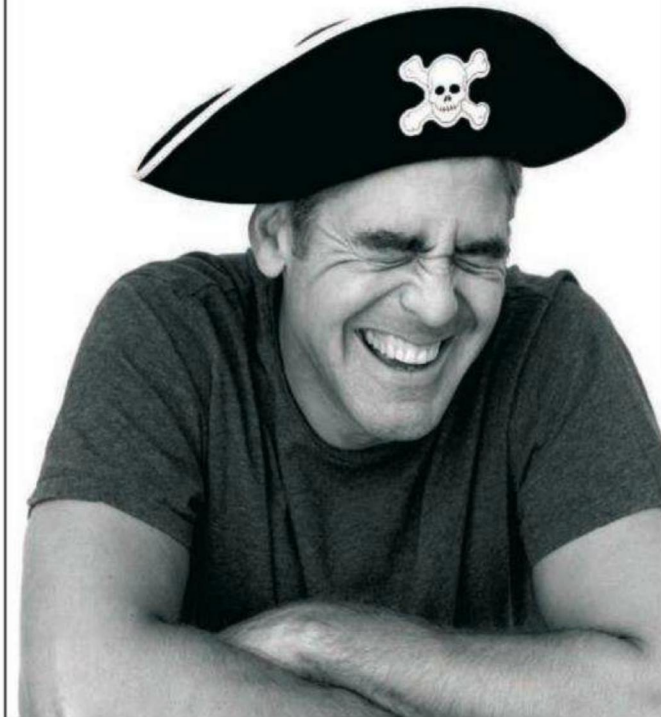
His autobiography, edited by photo-historians Helmut and Alison Gernsheim, is published. Dies on 2 November at his home in Rhos-on-Sea, Denbighshire



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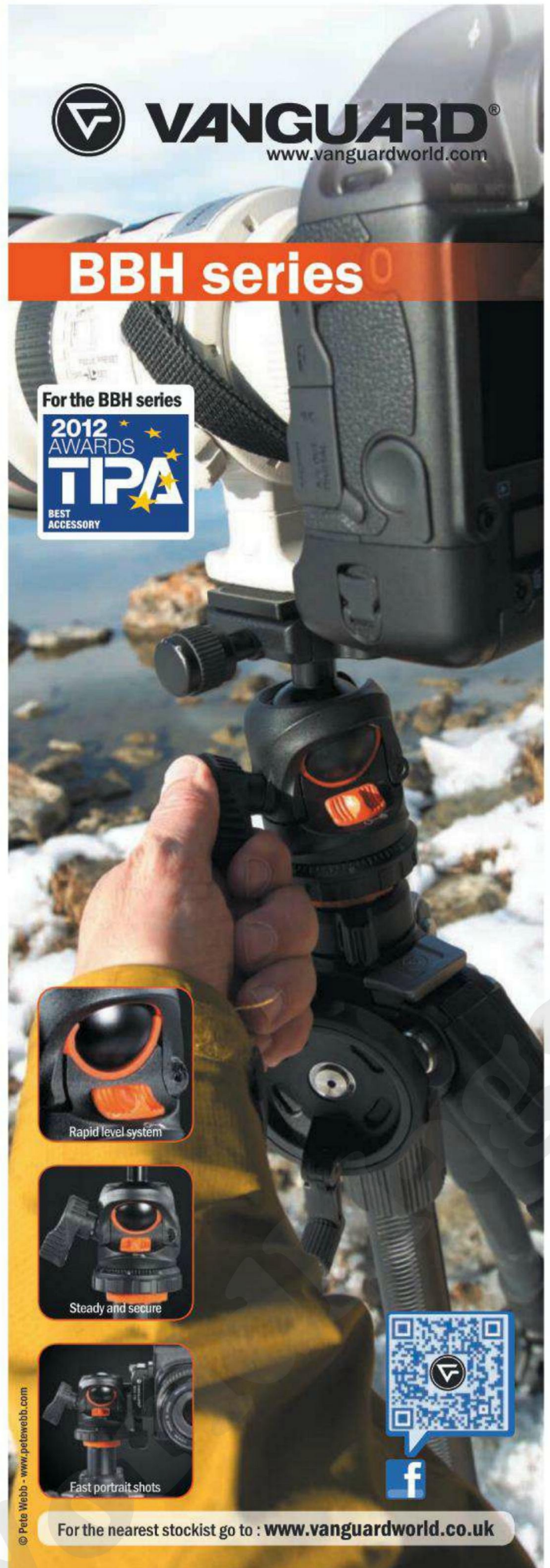
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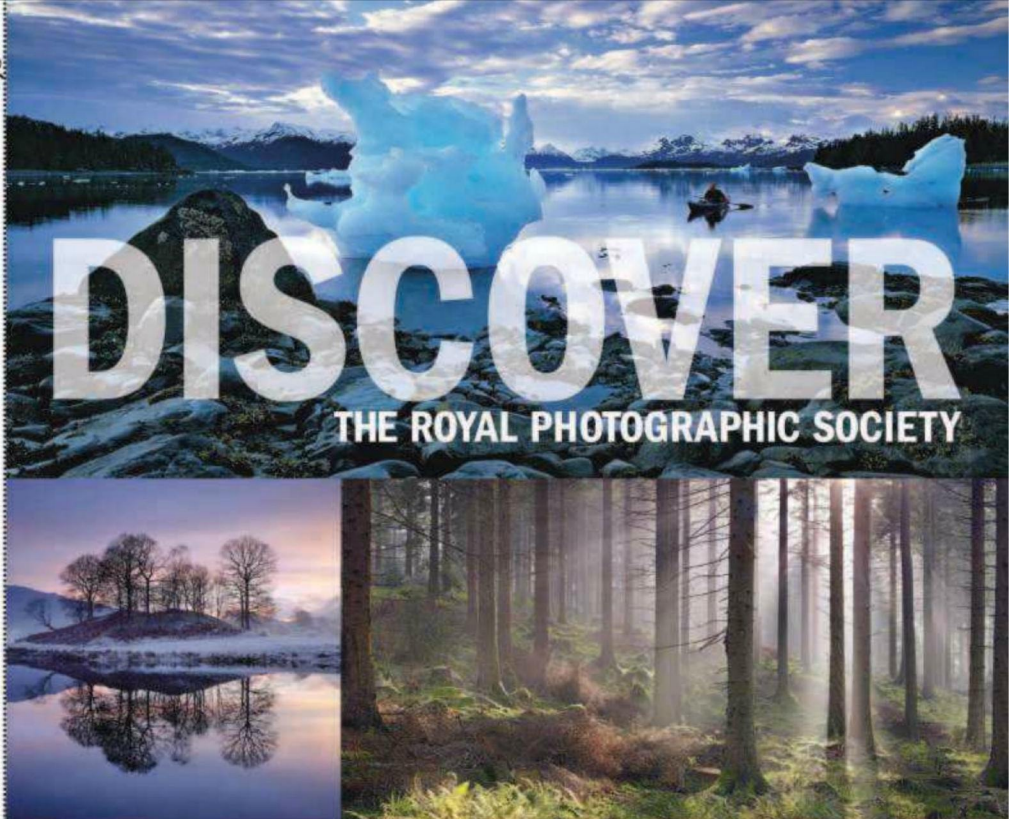
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# AP Testbench

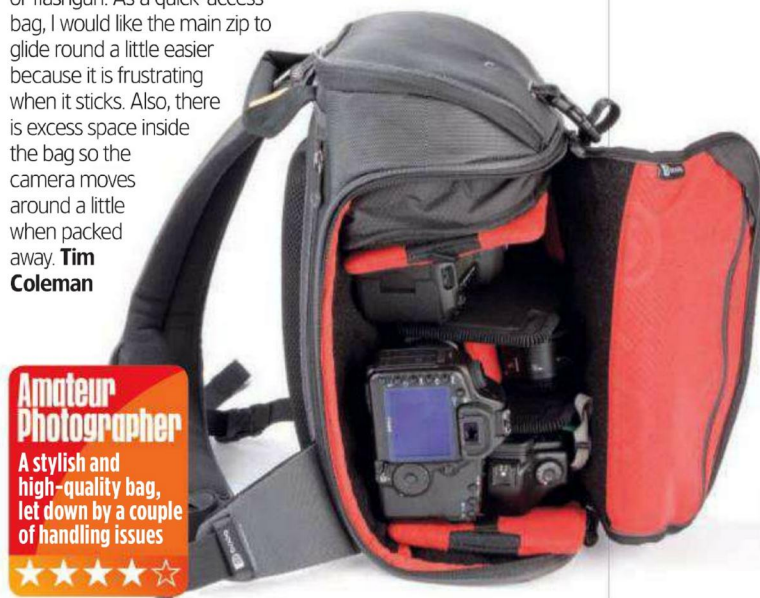
Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

## Booq Python sling bag £168.33

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**THE BOOQ** Python sling bag features a rugged and stylish grey exterior made from a water-repellant ballistic nylon. A single-shoulder-strap design means the bag can be swung around to the front of your body for quick access to kit in the main compartment, while an extra support strap can be attached to stop the bag sliding around. Mesh padding on the strap and rear makes the bag comfortable when fully packed for a day out.

Inside, the walls of the bag are lined with Velcro to fix the brightly coloured dividers. Some dividers are used to wrap lenses, others are well padded and rigid, and some are used as flaps to access deeper into the compartment. The set-up is unusual and takes a little getting used to, but it does work. Expect to fit an enthusiast-level DSLR with lens attached, a spare body and two extra lenses or flashgun. As a quick-access bag, I would like the main zip to glide round a little easier because it is frustrating when it sticks. Also, there is excess space inside the bag so the camera moves around a little when packed away. **Tim Coleman**



**Amateur Photographer**

A stylish and high-quality bag, let down by a couple of handling issues



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## Polaroid All Terrain tripod Around £90

Visit [www.polaroid.co.uk](http://www.polaroid.co.uk) for stockists

**POLAROID'S** All Terrain tripod, with its industrial-grade construction and *War of the Worlds* looks, can support even substantial DSLR cameras on uneven surfaces and in challenging environments. There are four interchangeable tip sets, comprising a standard rubber foot, metal spikes, magnetic plates and suction cups. I tried the suction cups on a car windscreen and different polished surfaces, but would hesitate to rely on them with a heavy camera. However, the magnetic plates are very powerful and hard to pull from compatible metal surfaces, holding a Canon EOS 5D and 24-105mm zoom securely. The spikes are perfect for digging into rough ground and are virtually indestructible.

The tripod legs are 21cm long and comprise five locking ball-and-socket segments with a vast range of adjustments. If the locking mechanism starts to loosen with use, re-tightening is very easy with the Allen key provided. The camera screws straight onto the top of the tripod and is quick to remove and attach. The fitted case is very impressive, with everything well protected but instantly available if needed. **Andrew Sydenham**



**Amateur Photographer**

A very versatile and tough camera support



**FORTHCOMING TESTS** In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

### Bridge cameras round-up

We test eight DSLR-style models with long zooms and impressive specifications to find the best bridge camera for your money.

AP 9 June

### Sony Cyber-shot DSC-HX20V

Sony's travel-zoom compact camera features a 20x optical zoom, 18.2-million-pixel sensor and 1080p video recording.

AP 9 June

### Nikon D3200

The pixel race heats up once again. Nikon's entry-level DSLR has a 24.2-million-pixel sensor and Expeed 3 processor, yet costs less than £600.

AP 16 June

### Canon EOS-1D X

An 18.1-million-pixel, full-frame sensor, extendable ISO up to 204,800 and 14fps shooting are just a few of the features sure to satisfy the pro photographer.

AP 23 June

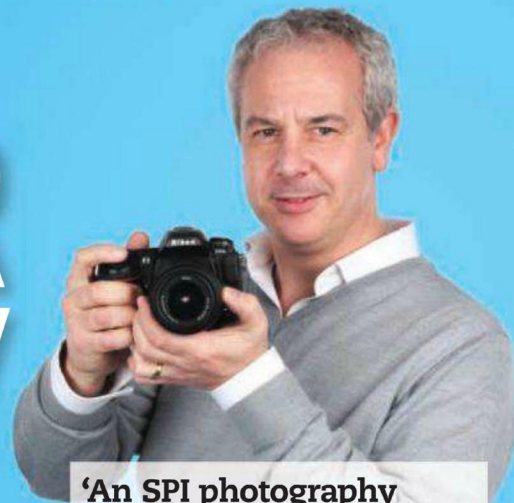
### Samsung NX20

With a swivel screen and a 20.3-million-pixel sensor, Samsung's latest compact system camera may offer the Sony NEX-7 some healthy competition.

AP 30 June



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# The evolution of the Canon EOS 5D

AP's Greatest Camera of All Time just got even better, but is the **Canon EOS 5D Mark III** really worth the upgrade? **Tim Coleman** compares the three EOS 5D models, and considers just how far the range has come

**IT WAS** back in the last quarter of 2005 that Canon introduced the first DSLR in its EOS 5D series. The EOS 5D quickly became popular among enthusiasts and professional photographers alike, because it effectively

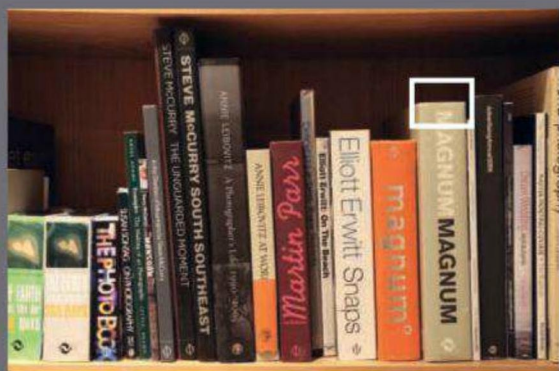
created a new category of camera that was 'affordable' and more compact in size, but with a full-frame sensor. Some three years later, the EOS 5D Mark II was launched, and such is its popularity that you, our

readers, voted it the Greatest Camera of All Time (see *100 Greatest Cameras of All Time* supplement, free with AP 5 November 2011). Now, a further three years on, the Mark III version is with us. Each camera has received a full test within the pages of AP, dated 5 November 2005, 17 January 2009 and 21 April 2012 respectively.

The EOS 5D Mark III is now likely to top the wish list of many enthusiasts and Canon users. However, for many photographers it is likely to remain there, because at around £3,000 it is more expensive than either of its forebears (which each cost around £2,300 on release). The question is, will photographers be satisfied with one of the older models? After all, with many owners likely to trade in, the current £600 second-hand price of the 'Mark I' and £1,300 of the Mark II (£1,650 new) may fall even further.

Obviously, the camera gets better with each new version, but in what way and by how much? The 'Mark I' and Mark II could perhaps still do the job, and save you a packet in the process.





## RESOLUTION, NOISE AND SENSITIVITY

**WITH** such a difference in the number of pixels, it is hardly surprising that the EOS 5D Mark II is able to resolve much more detail than the EOS 5D 'Mark I'. On our resolution charts, the 'Mark I' reaches the 24 marker at ISO 100, and the 22 marker from ISO 400 to 1600, with only a minor drop-off at its extended setting of ISO 3200. Most of today's lower-end DSLRs offer a similar, if not slightly better resolution than this.

They cannot, however, match the Mark II, which resolves up to the 30 marker

the most efficient sensor in any Canon DSLR to date, and its ability to use twice the collected light as the 'Mark I' makes up for its smaller pixels (6.25 microns compared to 8.04 microns in the 'Mark I' and 6.39 microns in the Mark II). In images at ISO 1600 – which is the highest native setting on the 'Mark I' – the Mark III handles noise most effectively, with improved noise processing in JPEG files. The level of resolved detail at this setting is largely unchanged from ISO 100 on all these cameras, but images look cleaner in the Mark III,

**'Images look cleaner in the Mark III, with luminance noise more even in its distribution'**

on our charts. At the time of release, its performance at this level was unsurpassed. The Mark III has a similar number of pixels to the Mark II, and as such there is no discernible improvement in resolved detail at ISO 100.

The area that really has seen an improvement in each camera is the efficiency of the sensor and refined processor – both major factors for better performance in low light and for handling noise. The most efficient sensor belongs to the Mark III, which has a quantum efficiency (QE) of 49% compared to 33% for the Mark II and 25% for the 'Mark I'. It is, in fact,

with luminance noise more even in its distribution.

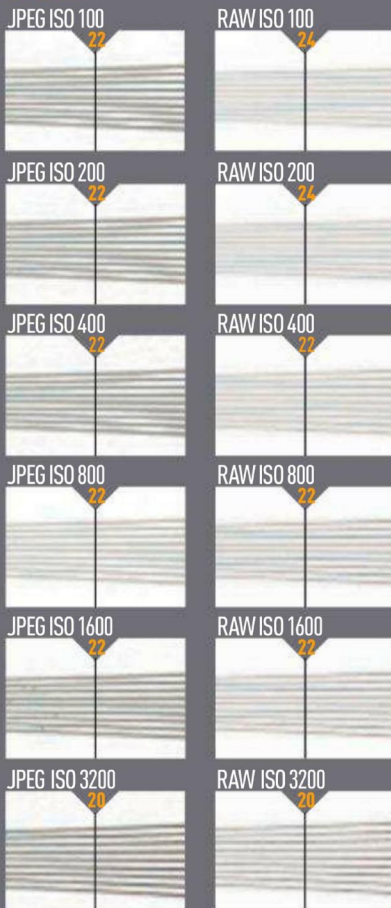
Certainly, by offering higher ISO settings – a range 2EV wider than the Mark II and 4EV wider than the 'Mark I' – the Mark III is the most capable of these cameras in low light. It is only in its extended settings that chroma noise is visible as large patches of red and green, as well as obvious and erratic luminance noise, so these settings should be avoided if possible.

**The ISO range has expanded with each generation, making low-light work increasingly possible**





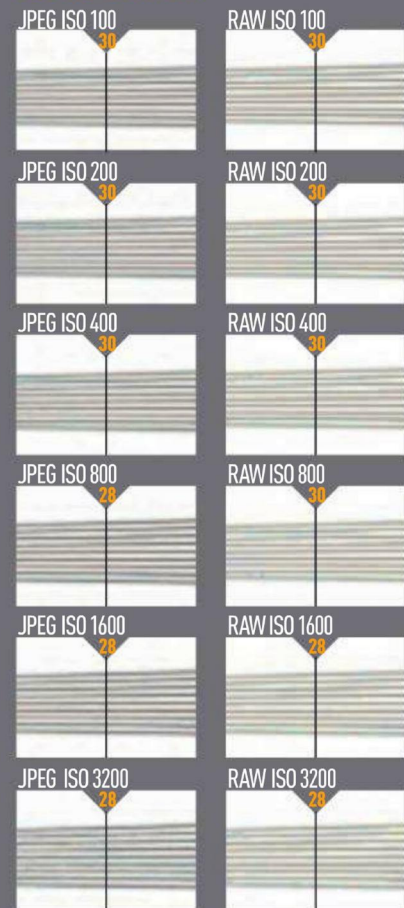
### EOS 5D



### EOS 5D MARK II



### EOS 5D MARK III



Below: The changes to the rear of each camera are more to do with handling than the physical layout: the screen is bigger each time, while the Mark III has a video-record button



EOS 5D



EOS 5D MK II



EOS 5D MK III

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Sigma 105mm f/2.8 macro lens at its sharpest f/8 setting. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible, the better the camera's detail resolution is at the specified sensitivity setting.



## FEATURES

There have been major improvements to imaging sensors and processors in the years since the original EOS 5D's release. The EOS 5D Mark II saw a jump in resolution from 12.8 to 21.1 million pixels – a notable improvement. Many will have been a little surprised, however, at the lack of change between the Mark II and EOS 5D Mark III, given the three years that passed between their releases. At 22.3 million pixels, the Mark III features a mere 1.2-million-pixel increase over its predecessor. This is by no means a bad thing, as we loved the level of detail produced by the sensor in the Mark II, but faced with the whopping 36.3-million-pixel resolution of Nikon's D800 (which has jumped from 12.1 million pixels in the D700), Canon users may feel a little underwhelmed.

Where the Mark III's sensor has seen continued development is in its efficiency and low-light performance. While the Nikon D800 may have a 36.3-million-pixel sensor, its ISO range is the same as the EOS 5D Mark II at ISO 100–6400. The EOS 5D Mark III, however, ranges from ISO 100–25,600, wider by 2EV, thanks to a more efficient sensor than its predecessor (see *Sensors* on page 49). These are exactly the type of improvements we saw in the Mark II over the 'Mark I'. So, although the Mark III has the highest resolution of any Canon camera, the company appears convinced that a pixel count of around 22 million is enough, working instead on its efficiency.

An updated processor improves the speed of a camera and its file processing. The Mark III features Canon's latest Digic 5+ processor so is the quickest yet, compared to the Mark II, which uses the Digic 4, and the 'Mark I', which uses the Digic 2.

Although the Mark II demonstrated obvious improvements in key areas over the 'Mark I', its autofocus and metering sensor is the same. The Mark III, however, features an overhauled AF sensor (the same as the professional-level EOS-1D X) and metering sensor (as in the EOS 7D). These are possibly the most marked improvements to the Mark III over its predecessors. (For more on this, see *Autofocus and metering* on page 49.)

The Mark III's other key features include an enhanced 6fps continuous shooting rate, which has been upped from the 3fps, and then 3.9fps, of the earlier models. The Mark III also includes a new high dynamic range (HDR) shooting mode, which allows images to be bracketed at up to  $\pm 3\text{EV}$  and combined into one, with different art effects that can be applied to the final HDR image.

With faster frame rates, sophisticated AF set-up, a wider ISO range and a more efficient sensor, the Mark III has started to reach a wider audience, such as action photographers. Those who upgrade to the Mark II will appreciate the fact it produces larger files than the 'Mark I', as well as improved low-light performance, but action photographers are not as well served. Like the Mark II, the 'Mark I' handles well in its own right, especially for shooting landscapes,

**The 100% pull-ups show that for landscapes there is little advantage in using the Mark III over the Mark II, but the 'Mark I' has much smaller files. The Mark III's metering is linked to the AF point, so the exposure is brighter here**



|                        | <b>EOS 5D</b>   | <b>EOS 5D MKII</b>  | <b>EOS 5D MKIII</b>  |
|------------------------|---|---|--|
| <b>Street price</b>    | £600 second-hand  | £1,650 new, £1,300 second-hand                            | £2,999.99  |
| <b>Sensor</b>          | 12.8-million-effective-pixel CMOS (36 x 24mm)             | 21.1-million-effective-pixel CMOS (36 x 24mm)             | 22.3-million-effective-pixel CMOS (36 x 24mm)                      |
| <b>Viewfinder</b>      | Pentaprism, 96% field of view                             | Pentaprism, 98% field of view                             | Pentaprism, 100% field of view                                     |
| <b>LCD</b>             | 2.5in with 230,000 dots                                   | 3in with 920,000 dots                                     | 3.2in with 1,040,000 dots  |
| <b>ISO</b>             | 100-1600  | 100-6400 (extended to ISO 50-25,600)                      | 100-25,600 (extended to ISO 50-102,400)                            |
| <b>AF points</b>       | 9 points with auto or manual selection                    | 9 points with auto or manual selection                    | 61 points with auto, spot, zone, point expansion, manual selection |
| <b>Dimensions</b>      | 152 x 113.5 x 75.5mm                                      | 152 x 113.5 x 75mm  | 152 x 116.4 x 76.4mm   |
| <b>Metering system</b> | 35-zone with evaluative, partial, spot and centreweighted | 35-zone with evaluative, partial, spot and centreweighted | 63-zone with evaluative, partial, spot and centreweighted          |

but with file sizes almost half that of the newer cameras, it may not satisfy those looking to print big.

## BUILD AND HANDLING

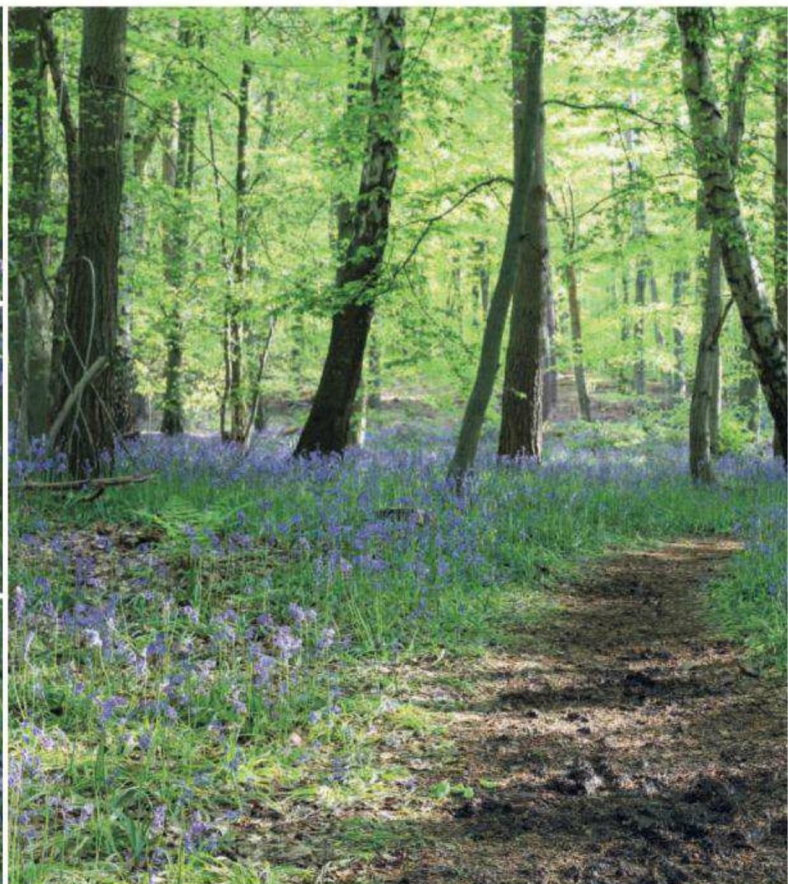
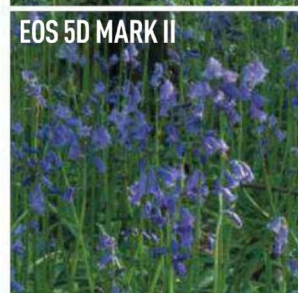
There are just subtle differences in the build and handling of each camera. Those familiar with any one of the EOS 5D models will be equally at home with the other two. All three are rugged and built to a high standard, although the 'Mark I' does not feature weather-sealing like the other two.

Identical in size and weight, the layout of the 'Mark I' and Mark II is essentially the same. The Mark III is also the same size, but is notably heavier at 950g compared to the other two at 810g. Also, Mark III's layout

has more in common with the EOS 7D, with the on/off switch by the shooting-mode dial. Nonetheless, the Mark III is familiar and, as expected, overall it feels the most refined model of the series yet.

The interface of the 'Mark I's' menu looks charmingly dated now, but is easy to navigate. The Mark II's interface was updated and the Mark III keeps the same look, with a few changes to the menu layout. For example, the camera has a new five-page menu for the comprehensive AF system.

Both the LCD screen and viewfinder have been improved with the release of each model. At 3.2in and 1.04 million dots, the screen of the Mark III is the biggest and has the highest resolution yet. Like the





Mark II, the camera features live view and video recording, but neither of these is an option in the 'Mark I'. Video recording on the Mark II is activated via the Set button in the control wheel, while the Mark III has a dedicated button.

The viewfinder's field of view has increased throughout the series from 96% to 98% and now 100%. The difference may *sound* subtle, but in use it is clear to see. A 100% field of view shows everything that is in the final frame and aids composition no end. A dual-axis level is available in both the viewfinder and live view of the Mark III, which is a first for the range.

The Mark III has two card slots for CompactFlash (CF) and SD. The cards can be assigned to a specific function – one for stills and one for video capture, for example. The earlier cameras have a CF slot only.

Both the Mark II and Mark III use an LP-E6 battery, although the battery life has reportedly been extended from 900 to 950 shots from a full charge, compared to 800 shots from the BP-511A battery in the 'Mark I'.

#### AUTOFOCUS AND METERING

When the original EOS 5D was released, its nine-point AF system held its own among the competition. Years later but with the same set-up, the EOS 5D Mark II quickly felt a little dated in this area. A change was needed and it comes in the EOS 5D Mark III's 61-point AF system. Of these, 41 are cross-type points, and five of these are of the dual variety, ensuring improved accuracy. The meagre nine-point AF system of the

previous two models is fine for everyday use and certainly sufficient for landscape photographers, but it is not really good enough for those who want to shoot action, or in low light.

By offering the same 61-point system as the EOS-1D X (a camera for professional action photographers), and with numerous AF modes, the Mark III has broadened its appeal. It may well act as a back-up for professional sports photographers. The AF menu offers six cases, which include 'For erratic subjects moving quickly in any direction' and 'Continue to track subjects, ignoring possible obstacle'. All can be customised for sensitivity to movement.

I used the Mark II and Mark III in a number of situations to see how the AF systems compared. It takes a while to get to grips with what the Mark III offers, but by understanding what is the best setting in each situation and tweaking it for your use, it truly enhances the camera's performance. For example, when taking low-light images of stationary subjects, the Mark III is near instant and more responsive than the Mark II. For moving subjects, even in low light, the Mark III is both quicker and has a higher hit rate of in-focus images.

The Mark III has seen its metering system enhanced, gaining the same iFCL 63-point set-up as the EOS 7D and EOS-1D X. Those familiar with the Mark II will notice the slight change in the way evaluative metering behaves – it is now linked to the active AF point, so the subject under this point is exposed for. This is ideal when the subject needs to be metered for correctly, but can underexpose the sky a little in landscapes if the active AF point is in the foreground.

Ultimately, for those who take time over their images, such as landscape photographers, the performance of all three cameras in these areas is perfectly sufficient. However, there is no doubt that the Mark III is best for general use.

#### COLOUR AND DYNAMIC RANGE

There is little to choose between the colour rendition of all three models. Colours straight out of the cameras, even in JPEG files, are excellent – accurate and punchy.

In like-for-like images, there is also little difference in the dynamic range of all three models. At ISO 100, each has a measured dynamic range of around 11EV, which falls a little short of the competition. The cameras practically maintain this performance all the way to ISO 1600, where it is around 10EV. This is the 'Mark I's' highest setting.

Beyond this point, the Mark II and Mark III show a steady decline in dynamic range, and at their extended ISO settings the drop-off is severe, to around 5EV, producing images that are flatter and duller. Given the rather limited dynamic range, the HDR shooting mode of the Mark III should not be overlooked, as it extends the dynamic range by up to 3EV. Handily, the HDR mode can record all the individual bracketed images as well as the final combined picture. **AP**

## SENSORS

### Professor Bob Newman explains the sensor technology



**THE CANON** EOS 5D Mark III surprised everyone with a pixel count almost the same as its predecessor. Looking at the sensor's characteristics, there's more that's identical or nearly so, including the read noise. What has improved significantly, though, is the light-collection efficiency, to 49%. This suggests that the new sensor has a superior microlens layer, but that

the underlying silicon technology is very similar to the Mark II. For the user, this means the new camera has better low-light capability, by about 1/2 stop in raw.

JPEG files show a bigger improvement due to more noise reduction being used by default, which seems to preserve more detail despite the heavier smoothing. This suggests more sophisticated algorithms made possible by the faster Digic processor. However, relatively little progress has been made in dynamic range.

A lot of development effort appears to have gone on video capability, with analogue signal mixing on the sensor giving the Mark III excellent low-light performance in video.

## Conclusion

**THROUGHOUT** the series, Canon has stuck to a successful formula – each camera is well built, easily navigated, responsive and straightforward to control. Build quality has improved since the more enthusiast-level quality of the original EOS 5D. The viewfinder and LCD screen have also improved with each new release.

There has been an obvious line of progression through each camera's sensor, improving efficiency and the ISO range, which makes later versions better for low-light work. But it is those who record videos or any kind of action photography that will truly benefit from the Mark III. Its AF is notably quicker, certainly when one has worked out all the different modes and applied them correctly to the situation. However, it is not as dramatic an improvement over the Mark II as that camera was over the 'Mark I', when file sizes practically doubled and video was introduced.

The initial asking price of the Mark III is higher than before, pricing out many enthusiasts and representing a huge difference in cost from a second-hand Mark II. Certainly, landscape and studio photographers will find little to recommend the Mark III over the Mark II – its 1.2-million-pixel increase offers little extra resolved detail.

There is no doubt that the Mark III is the most complete EOS 5D yet. However, it is more expensive than its direct competition and significantly more so than the older EOS 5Ds. If cost is an issue, the Mark II is still an excellent camera for the money, while the 'Mark I' is a bit of a steal.

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# AskAP

Let the AP team answer your photographic queries

## COMFY CAMERA BAG

**Q** I am going to northern Thailand this summer, volunteering at an elephant reserve and trekking through the mountains on foot/elephant over a two-week period. I now have the dilemma of finding a camera bag suitable for the trip. It needs to be a waist-type system, as most days I will either have my 70l backpack on or my daypack. It is to hold a Nikon D7000 with 12–24mm f/4 zoom, AF-S 300mm f/4 and 24–70mm f/2.8 HSM lenses, ideally with a small pocket for filters and batteries. I haven't got a price limit as this pack will be used again and again on these types of trips. The main requirement is that it needs to be comfortable on the waist. What would you suggest? **George Blower**

**A** If you're looking for a truly bespoke carrying system and you really don't have a price limit, I'd suggest a modular 'belt-and-pouches' set-up, such as LowePro's S&F (Street and Field) system, rather than a fixed belt-pack. If you visit the company's website at [www.loweepro.com/sfseries](http://www.loweepro.com/sfseries), you will see there is a vest (pictured right) and a choice of belts that form the basis of the system. You then simply select from a range of pouches of various sizes, adding what you need to create the photographic equivalent of Batman's utility belt.

The benefit of this approach is that you end up with a belt pack that fits your precise needs – it's up to you whether you choose an individual pouch for each lens or select a larger pouch to house several pieces of kit. To get a better feel for the system, I suggest you head to your local LowePro dealer with your camera kit to try out various configurations and see what works best for you. You may also want to consider adding a shoulder harness to your system, as it will help spread the load if you're going to be trekking for



long distances and/or long periods with your kit.

The Technical Vest costs around £95, with the Deluxe Technical belt around £40 and various sized pouches from around £15. **Chris Gatcum**

## SCANNING NEGATIVES

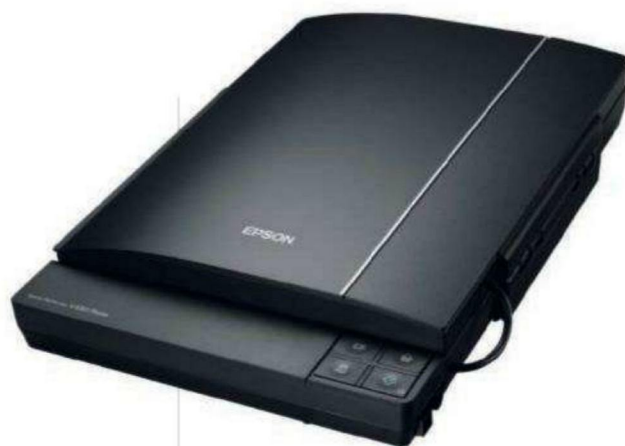
**Q** I have just found a large bundle of 35mm negatives of my family going back to when my children were young, and I am toying with the idea of buying a negative scanner to make digital copies. However, I assume this will produce digital negatives. If this is the case, is there any software that I can use to carry out the conversion from negative to positive?

Also, any suggestions as to the best type of scanner to use without breaking the bank would be appreciated. **Gerald Peppiatt**

**A** Any scanner that allows you to scan negatives will automatically convert the scan into a positive image, so there's no need to worry about converting it yourself. However, some

## ASK...

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scanners perform the neg-pos conversion better than others, so you may well find that you need to use software to fine-tune the colour. If this is the case, then Adobe Photoshop Elements is a great choice and you might find that 'auto' colour correction is all you need.

In terms of a suitable 'cost-effective' scanner, Epson's sub-£100 Perfection V330 Photo would get my vote. This flatbed model can hold one strip of up to six negatives at a time (or four mounted slides), and will scan negative and positive film, as well as printed material. The 4800ppi resolution will be more than adequate for scanning your 35mm negatives (it could enlarge them beyond A3 size if you really wanted to), and while the DMax of 3.2 might struggle with some contrasty slides, it's not going to be a problem with your negs.

**Chris Gatcum**

## IN NEED OF A TAKE-UP SPOOL

**Q** The take-up spool of my Kiev 4 has a nasty habit of dropping out every time the camera back is opened, and I have now lost it. I have contacted many dealers seeking a replacement, but so far have had no success. Do you have any suggestions?

**Robert Allison**

**A** The Kiev line of 35mm cameras with the original Contax lens mount were derived from the pre-Second

## FROM THE AP FORUM

### How to make rain look more 'rainy'!

**Rjbell asks** How do I make the rain stand out more in my pictures? Do I slow down the shutter slightly, fire a flash, or is there some other technique I can use?

**Scphoto replies** I'd use a slower shutter speed (possibly using a tripod) and hope that the subject can keep still.



# AP GLOSSARY

## DMax

DMax is a term that relates to film, but it's in relation to scanning that it's become more widely used and recognised. Essentially, DMax is the maximum density of a piece of film, so it's a measure of the blackest black.

As all films are slightly different, the DMax varies between them: Fujichrome Velvia 50 slide film has a DMax of approximately 4.0, for example, but Provia 100F slide film has a DMax of less than 3.5. A more notable difference is found between film types, with negative film (black & white or colour) having a

significantly lower DMax than slide film (Fujicolor Superia Reala 100 colour negative film has a DMax of under 3.0, for example).

DMax becomes an important consideration primarily if you're buying a scanner to digitise positive film. This is because if the DMax of the film exceeds that of the scanner, the film will be able to record more detail in the shadow areas than the scanner can 'see'. This will result in lost detail when scanning, and the greater the DMax difference, the more significant this shadow 'clipping' will be.

## DMin

Although it's rarely used, the DMin is the minimum density of a piece of film, so it's a measure of the whitest white. Due to the emulsion itself, the DMin of transparency

film is at least 0.05 (and higher with negative film), so it is not quite 'clear'. As all scanners have a DMin of at least 0.01, the DMin rating is never given.

World War range of Zeiss Ikon Contax cameras made in Dresden. At the end of the Second World War Dresden was occupied by the Soviet Union, which seized much of the production machinery and spares at Zeiss Ikon as war reparations and took them to Ukraine, then part of the Soviet Union, where camera production began with the equipment in Kiev. For these reasons, the take-up spool in a Kiev 4 is interchangeable with those found in pre-war and post-war (German) Contax cameras, and also with the take-up spools in post-war Contaflex SLRs.

As far as I know, there is no one supplying these take-up spools, but there are collectors' camera fairs that take place all

over Britain, and if you look at the classified ads in AP, many of them are advertised there. If you have access to the internet, then eBay is probably the most likely place to locate a defective post-war Contaflex, a defective Kiev with its take-up spool intact, or indeed the spool on its own. Kiev cameras cost a lot to repair, almost always more than the camera is worth, so they are often offered very cheaply on eBay – you might easily pick up a Kiev rangefinder body in non-working condition for £5–£10. If you ask around the dealers at a camera fair, you might find one willing to sell a non-working Kiev or Contaflex for not much more than that. **Ivor Matanle**

**Bob Maddison replies** A lot depends on the rain! A relatively slow shutter speed is effective if the rain is very heavy, because you can see the large drops striking any standing water on the ground. For 'normal' rain, flash is quite effective because it causes reflections off foreground raindrops, highlighting them.

**Barney replies** Slowing the shutter speed won't be enough, as the rain won't show up if it isn't in the right light. I've had the opposite problem – having rain show when it's not wanted – thanks to using flash, so I think off-camera flash will give the best result.

Paradoxically, I'd try it out on a dry day so you don't have to worry about waterproofing your kit – someone on a stepladder with a watering can should be good enough to create a 'rain'

effect. I'd try out various positions for the off-camera flash to see which lit up the 'rain' in the most pleasing way.

I'd think you would want to make your light source as large as possible so you don't just send a shaft of light through the rain that would be really obvious. Depending on how many flashguns you have access to, I'd be tempted to make a DIY diffuser from a shower curtain (either gaffer taped to a door frame or hanging from a bar suspended from a couple of light stands) and fire a number of flashes through that. Either that or bounce the flash off a large reflector.

You can 'waterproof' your flashguns by sticking them in freezer bags and securing the bottom of the bag with an elastic band. Just be careful to keep the bag away from the front face of the flash itself.

In next week's AP  
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ON TEST

## LEICA M MONOCHROM

Mat Gallagher takes a first look at the new black & white-only digital rangefinder

ROUND-UP

## BRIDGE CAMERAS

We review a range of bridge cameras, including the Fujifilm FinePix HS30EXR, Leica V-Lux 3, Sony Cyber-shot DSC-HX200V and Nikon Coolpix P510

ON TEST

## SONY CYBER-SHOT DSC-HX20V

Sony's 18.2MP update of its flagship travel-zoom compact is given Tim Coleman's appraisal

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In her first AP *Masterclass*, Annabel Williams explains how to shoot the best portraits on location

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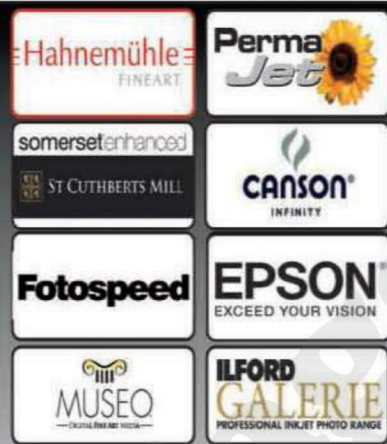
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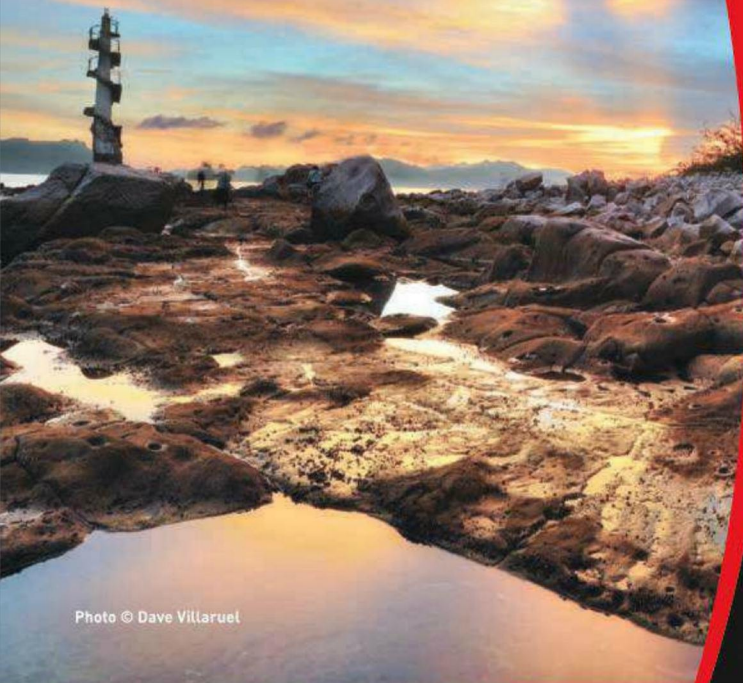


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# CSC superzoom lenses

A compact system camera and a superzoom lens are the ideal travel companions for many photographers, but which system offers the best-quality glass? We look at some of the options

**Richard Sibley**  
Technical writer



**ONE OF** my favourite lenses is my 18-200mm superzoom. The focal-length range is versatile, allowing me to take everything from landscape and documentary images to portraits and sometimes even wildlife shots. Of course, it isn't a perfect solution, and there are compromises to be made. The large number of optical elements in a superzoom lens can cause a significant loss in quality, particularly at the telephoto end. Distortions and chromatic aberrations can also be

more of an issue, not to mention the image stabilisation that is often required when handholding the camera at the maximum zoom extension of the lens. What these lenses do offer, though, is a good compromise between image quality, and a convenient and lightweight lens when travelling.

With such versatility, it is obvious that a superzoom lens and a compact system camera could be a perfect match, providing a small, lightweight camera with a powerful zoom. Manufacturers of CSCs were quick to acknowledge this and they all now include a compatible 10x zoom lens in their respective ranges. Third-party manufacturers are now also producing lenses for CSCs, and Tamron was the first to produce a compatible superzoom with its 18-200mm f/3.5-6.3

## ON TEST

- 1 Sony 18-200mm f/3.5-6.3 OSS
- 2 Samsung 18-200mm f/3.5-6.3 ED OIS
- 3 Tamron 18-200mm f/3.5-6.3 Di III VC
- 4 Olympus M.Zuiko Digital ED 14-150mm f/4-5.6
- 5 Panasonic 14-140mm f/4-5.8 Asph Mega OIS

optical for Sony E-mount NEX cameras.

However, alongside the compromises that must be made when using superzooms, the physical size of the lens can be an issue. Some of the optics in this test dwarf the cameras they are designed to be used on, so the question is whether or not this negates the reason for using a CSC in the first place.

## BUILD AND HANDLING

Of all the lenses on test here (see left), the Olympus M.Zuiko Digital ED 14-150mm f/4-5.6 is the smallest. One of the main selling points of the micro four thirds system is that by using a smaller four thirds sensor, both the camera bodies and lenses can be far smaller than their counterparts. In reality, though, micro four thirds cameras aren't much, if at all smaller than their APS-C-format rivals, although there is a reasonably significant difference in the size of the lenses, particularly in this case.

The Olympus 14-150mm optic is slim, with a filter thread of just 58mm. This is much smaller than the 62mm thread of the Panasonic 14-140mm





The huge difference in the focal length of superzoom lenses makes them incredibly convenient. This shot was taken at 18mm with the frame representing a 200mm view



While the Olympus 14-150mm lens is perfectly in proportion to the Olympus OM-D EM-5 micro four thirds camera (left), Sony's 18-200mm optic is significantly larger than most of the Sony NEX camera range

## 'Olympus cameras have built-in stabilisation so it is not needed in the lens, which helps to keep the size of the lenses small'

➡ lenses tested here, which is also for micro four thirds cameras. With the maximum aperture size of the two lenses varying fractionally from f/4-5.6 (Olympus) to f/4-5.8 (Panasonic), much of the difference in size is due to the optical stabilisation built into the Panasonic optic.

Olympus cameras have built-in stabilisation so it isn't needed in the lens, which helps to keep the size of the lenses small. In fact, the Olympus 14-150mm lens is the only one in this test that isn't optically stabilised. It has just a single extension barrel, smoothly zooming through the focal range with a quarter turn of the wide, textured zoom ring. Fully extended, the lens doubles in length.

The Panasonic 14-140mm f/4-5.8 extends to around the same length as the Olympus superzoom, but its slightly larger

diameter makes it appear far bulkier. It has two extension barrels and, again, just a quarter turn is required to travel smoothly through its range. It also doubles in length.

Designed for larger APS-C-sized sensors, it is natural that the Samsung 18-200mm f/3.5-6.3 ED OIS, Sony 18-200mm f/3.5-6.3 OSS and Tamron 18-200mm f/3.5-6.3 Di III VC lenses are also bigger. All three have two internal extension barrels to allow them to zoom from 18-200mm, and once again a quarter turn on all three lenses will zoom from the minimum to maximum extension. All three lenses are of a similar length. In terms of diameter, the Tamron optic is slightly thinner, with a filter ring of 62mm compared to 67mm on the Samsung and Sony lenses. What makes the Tamron optic's diameter more impressive is that the lens includes optical stabilisation.

## RESOLUTION

|       | Olympus |       |       | Panasonic |       |
|-------|---------|-------|-------|-----------|-------|
|       | 14mm    | 100mm | 150mm | 14mm      | 100mm |
| f/3.5 |         |       |       |           |       |
| f/4   | 26      |       |       | 22        |       |
| f/5.6 | 26      | 24    | 16    | 24        |       |
| f/6.3 | 24      | 24    | 20    | 26        |       |
| f/8   | 26      | 24    | 22    | 26        |       |
| f/11  | 26      | 24    | 22    | 26        |       |
| f/16  | 24      | 24    | 22    | 22        |       |
| f/22  | 20      | 20    | 20    | 16        |       |
| f/40  |         |       |       |           |       |

Like all the other lenses on test (apart from the Olympus), the Tamron optic has a lock switch to prevent the zoom barrel creeping when not in use, but otherwise its external design is very simple and in keeping with the sleek black & white design of the Sony NEX-7, with which it is compatible.

Sony's 18-200mm offering looks the largest of the lenses on test, although it is around the same size as the Samsung model but with a very wide taper where the lens meets the camera body. Not only does the Sony's very classy brushed aluminium finish make it look larger, but it also dwarfs the popular Sony NEX-5N. When mounted on the NEX-5N, the lens actually extends beyond the height of the camera, making it sit somewhat uncomfortably when placed on a surface such as a table. The slightly larger NEX-7 is closer in height to the diameter



The test chart images below were taken using a Olympus OM-D EM-5, Sony NEX-5N and a Samsung NX200. The Samsung camera has a higher 20-million-pixel resolution compared to the 16-million-pixel Sony and Olympus cameras, which is why images taken with the Samsung lens are generally able to resolve slightly more detail.

| Panasonic |       |       | Samsung |       |       | Sony |       |       | Tamron |       |       |
|-----------|-------|-------|---------|-------|-------|------|-------|-------|--------|-------|-------|
| 18mm      | 140mm | 200mm | 18mm    | 100mm | 200mm | 18mm | 100mm | 200mm | 18mm   | 100mm | 200mm |
|           |       |       |         |       |       |      |       |       |        |       |       |
|           |       |       | 22      |       |       | 26   |       |       | 22     |       |       |
|           |       |       |         |       |       |      |       |       |        |       |       |
|           |       |       | 30      |       |       | 26   |       |       | 22     |       |       |
|           |       |       |         |       |       |      |       |       |        |       |       |
| 18        | 24    |       | 30      | 28    |       | 26   | 18    |       | 24     |       |       |
|           |       |       |         |       |       |      |       |       |        |       |       |
| 20        | 24    |       | 24      | 22    |       | 26   | 18    | 16    | 24     | 16    | 24    |
|           |       |       |         |       |       |      |       |       |        |       |       |
| 22        | 22    |       | 30      | 28    | 24    | 26   | 20    | 22    | 26     | 18    | 24    |
|           |       |       |         |       |       |      |       |       |        |       |       |
| 24        | 22    |       | 28      | 28    | 22    | 24   | 20    | 22    | 26     | 22    | 18    |
|           |       |       |         |       |       |      |       |       |        |       |       |
| 22        | 20    |       | 26      | 26    | 24    | 24   | 22    | 22    | 24     | 22    | 24    |
|           |       |       |         |       |       |      |       |       |        |       |       |
| 16        | 16    |       | 20      | 20    | 20    | 22   | 22    | 20    | 20     | 24    | 18    |
|           |       |       |         |       |       |      |       |       |        |       |       |
|           |       |       |         |       |       |      |       |       |        |       |       |
|           |       |       |         |       |       |      |       | 12    |        | 12    | 14    |

of the lens, though, so it sits a little more comfortably on this camera.

The Samsung 18–200mm optic looks good when paired with any of the company's NX cameras. Externally, it has a lock switch, and a switch to turn the Optical Image Stabilisation (OIS) off, as well as one to change between AF and MF. There is also an iFunction button (iFn) that, when pressed, allows a setting to be changed by turning the manual-focus ring. For example, with the iFn button set to change the aperture, simply hold the button down and turn the manual-focus ring left or right to alter the size of the aperture or another setting of your choice. This additional control system works well, but it can take a little while to become used to changing the settings in this way. Nonetheless, it is a handy feature.

In use, the Olympus 14–150mm lens

stands out as the lightest and most portable, and when paired with the Olympus OM-D EM-5 it looks perfectly proportioned and will certainly fulfil the needs of those wanting to travel light. However, the lens does look and feel a little dated when compared to the sleeker designs of the other optics.

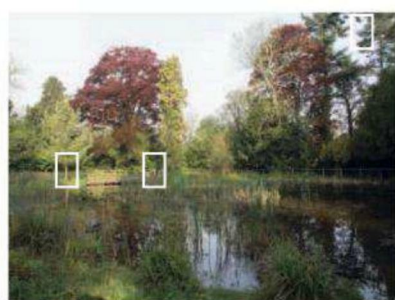
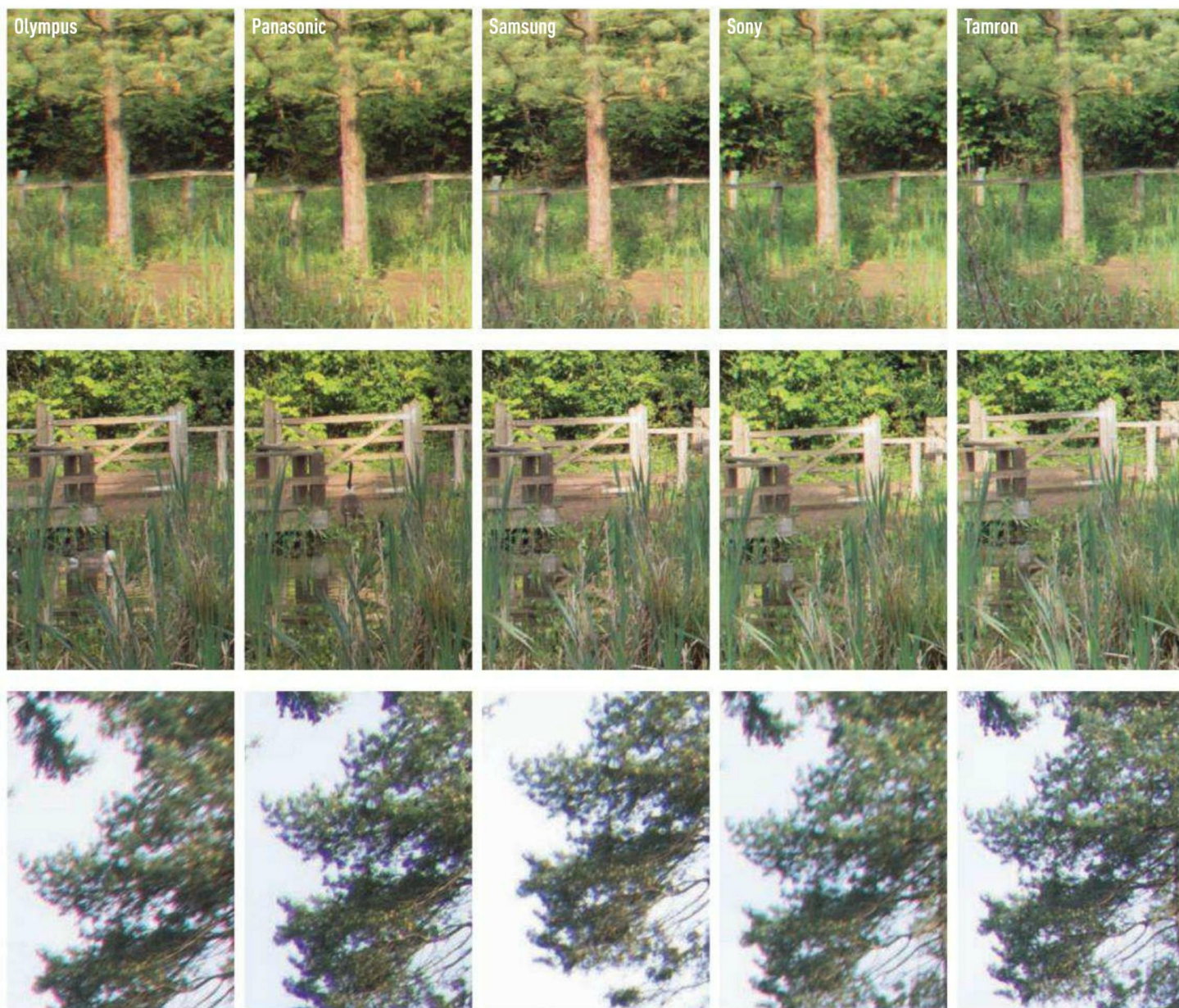
Panasonic's lens is well built, and although larger than the Olympus optic, it is still comfortable to use on most micro four thirds cameras, particularly Olympus's OM-D EM-5 and Panasonic's Lumix DMC-G3.

All the 18–200mm lenses for APS-C-format cameras are very similar. I like the Sony optic, as its slightly larger size feels comfortable in the hand. That said, it does at times feel as though you are using a lens that has a camera attached, rather than the other way around. It is a similar story with the Samsung model, although, as the

Samsung NX cameras are slightly larger, the combination feels more balanced. The Tamron lens feels most comfortable, as its smaller diameter makes it less bulky compared to the Sony optic. As such, it is a better fit on NEX cameras.

An interesting point that is often discussed is the suggestion that these large 18–200mm lenses defeat the whole object of having a small CSC. The point is, though, that when the lenses are unmounted from the camera, they will fit in a very small camera bag or a large pocket, which isn't possible with a DSLR. Also, when the lens is mounted, the camera will be in use and the combination will still be significantly smaller than an equivalent DSLR with 18–200mm lens. As already stated, it takes time getting used to the fact that the lens is larger than the camera, and to learn to





support it accordingly, but it really isn't any different from using a DSLR with, say, a 70–200mm lens attached. This is even more the case if the CSC in use has an electronic viewfinder, as the camera can be held to the eye for added support.

### IMAGE QUALITY

Using a superzoom lens is always going to be a compromise when it comes to image quality, and whether such an optic will be right for you depends on what you are willing to sacrifice.

**The above images were taken at f/8 and are raw files that have had sharpening applied, but no correction for chromatic aberration. The Olympus lens has slightly worse chromatic aberration, as can be seen in the top picture. The Sony lens performs worst at the edges of an image. Images taken with the Samsung lens look sharper, due to the fact they are downsized to match the resolution of the other images**

The image quality will vary throughout the zoom range, and it will be sharper when the aperture is stopped down by around 2 stops. However, it's always worth performing your own tests to discover exactly how to get the best images from a superzoom lens. For example, rather than setting a lens at the widest 14mm or 18mm setting, zoom in slightly to around 24mm and take a few steps backwards. This can sometimes help to improve sharpness and reduce vignetting. Similarly, try to get a little closer to the subject rather than relying on the maximum zoom extension to do this. Take a few steps forwards and zoom out fractionally. How far you move will vary, depending on the lens, but by taking a few shots of the same subject at different aperture settings and focal lengths it is possible to work out how to get the best from the lens.

All the resolution chart images (see pages 56–57) are taken from raw files that have had default sharpening but no lens corrections applied. One advantage of shooting JPEG images with a proprietary

lens is that all the manufacturers will apply in-camera lens-distortion corrections, including for chromatic aberrations. While all the lenses display chromatic aberration at some settings, these will probably be removed if shooting JPEGs or reduced by the in-camera processing. If shooting raw images, most raw-editing software should be able to correct all but the most severe aberrations with virtually no loss of quality.

All the lenses featured here are at their sharpest at f/8–11 and when used at the widest focal lengths. As the zoom is extended, the image quality from each optic drops off.

When the lenses are at their maximum aperture there is some loss of sharpness, but only a slight amount, and I've seen worse from some older prime lenses. Of the five lenses, the Olympus 14–150mm is clearly sharper than the other two when at its maximum f/3.5 setting and shortest focal length.

When zoomed to around the 50mm focal length and the aperture set to the sharpest



# Facts & figures



**OLYMPUS**  
**M.ZUIKO ED 14-150MM F/4-5.6**



**PANASONIC**  
**14-140MM F/4-5.8 ASPH MEGA OIS**



**SAMSUNG**  
**18-200MM F/3.5-6.3 ED OIS**



**SONY**  
**18-200MM F/3.5-6.3 OSS**



**TAMRON**  
**18-200MM F/3.5-6.3 DI III VC**

|                  |                   |                   |                   |                   |                   |
|------------------|-------------------|-------------------|-------------------|-------------------|-------------------|
| RRP              | £629.99           | £740.99           | £699.99           | £709              | £699.99           |
| Street price     | Around £489       | Around £665       | Around £700       | Around £640       | Around £550       |
| Filter diameter  | 58mm              | 62mm              | 67mm              | 67mm              | 62mm              |
| Lens elements    | 15                | 17                | 18                | 17                | 17                |
| Groups           | 11                | 13                | 13                | 12                | 13                |
| Diaphragm blades | 7 circular blades | 7 circular blades | 7 circular blades | 7 circular blades | 7 blades          |
| Aperture         | f/4-5.6-f/22      | f/4-5.8-f/22      | f/3.5-6.3-f/22    | f/3.5-6.3-f/22-40 | f/3.5-6.3-f/22-40 |
| Minimum focus    | 50cm              | 50cm              | 50cm              | 30-50cm           | 50cm              |
| Length           | 83mm              | 84mm              | 105.5mm           | 99mm              | 102mm             |
| Diameter         | 63.5mm            | 70mm              | 72mm              | 75.5mm            | 68mm              |
| Weight           | 280g              | 460g              | 549g              | 524g              | 460g              |
| Lens mount       | Micro four thirds | Micro four thirds | Samsung NX        | Sony E            | Sony E            |
| 35mm equivalent  | 28-300mm          | 28-280mm          | 27.7-308mm        | 27-300mm          | 27-300mm          |

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Willoughby Road, Bracknell, Berkshire  
RG12 8FP. Tel: 01344 706 700  
[www.panasonic.co.uk](http://www.panasonic.co.uk)

**Samsung**, Samsung House, 1,000  
Hillwood Drive, Chertsey, Surrey  
KT16 0PS. Tel: 01932 455 000  
[www.samsung.com/uk](http://www.samsung.com/uk)

**Sony**, The Heights, Brooklands,  
Weybridge, Surrey KT13 0XW.  
Tel: 01932 816 000  
[www.sony.co.uk](http://www.sony.co.uk)

**Tamron**, Intro 2020, Priors Way,  
Maidenhead, Berkshire SL6 2HP.  
Tel: 01628 674 411  
[www.intro2020.co.uk](http://www.intro2020.co.uk)

f/8 setting, each lens displays almost the same amount of detail, with the Panasonic 14-140mm optic perhaps being fractionally sharper. Images taken using the Samsung 18-200mm lens are also very detailed, but it is important to remember that the camera used to take the resolution test images is the 20.3-million-pixel Samsung NX200, which has a higher resolution than the other 16-million-pixel cameras used in this test.

At 100mm, the trend continues. Once again, each lens is able to resolve around the same amount of detail when set to f/8, although the Olympus 14-150mm optic just edges the Panasonic 14-140mm lens for sharpness. The Panasonic lens also shows slight red/cyan chromatic aberrations.

With each lens at its maximum focal length, there is a drop in sharpness and definition compared to shorter focal lengths. Red/cyan chromatic aberrations are also visible in all except the Sony 18-200mm optic, which shows green/magenta aberrations.

At the smallest aperture of each lens there is a loss of sharpness and contrast. On paper, the Sony and Tamron optics have the advantage of being able to stop down to f/4, but there is no actual advantage in the real world as images taken at these small apertures are very soft. At f/22, images from all the lenses look similar, with those from the APS-C-format models being slightly sharper than their micro four thirds counterparts. However, the difference is so slight that when taking a photograph it is unlikely that the difference would be noticeable. **AP**

## Verdict

**AS THE** compact system camera market continues to grow, we would expect more third-party manufacturers to introduce superzoom lenses. With each lens having its own pros and cons it is hard to say which lens is the best of those available. Micro four thirds users have a choice of either Olympus or Panasonic lenses, but I would recommend sticking with the proprietary lens. With no image stabilisation, the Olympus lens will require a faster shutter speed when used on a Panasonic micro four thirds camera, and Olympus owners will gain nothing from the Panasonic 14-140mm Mega OIS as the Olympus micro four thirds cameras

have stabilisation built in. Optically, both lenses are very similar in sharpness and resolution.

Samsung NX-series owners don't currently have a choice, but thankfully the Samsung 18-200mm lens more than matches the other optics on test.

Sony NEX-system users do have a choice, between two 18-200mm models from Sony and Tamron. Once again, the lenses are almost equal. The Sony lens is sharper in the centre of images and has slightly better stabilisation. However, the Tamron 18-200mm lens is much sharper in the corners, and its slimmer barrel makes it feel more comfortable when used in smaller Sony NEX cameras.

**OLYMPUS**  
**M.ZUIKO ED**  
**14-150MM**  
**F/4-5.6**



**PANASONIC**  
**14-140MM**  
**F/4-5.8 ASPH**  
**MEGA OIS**



**SAMSUNG**  
**18-200MM**  
**F/3.5-6.3 ED**  
**OIS**



**SONY**  
**18-200MM**  
**F/3.5-6.3**  
**OSS**



**TAMRON**  
**18-200MM**  
**F/3.5-6.3 DI**  
**III VC**





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| LEICA 70 - 210mm 1:4 VARIO ELMAR ROM                    | EXC++ BOXED £99.00           |
| LEICA R8 REMOTE CONTROL UNIT                            | MINT BOXED AS NEW £165.00    |
| LEICA ANGLE FINDER R (14300)                            | MINT BOXED £99.00            |
| LEICA DUOVID 8 - 12 x 42 BINOCULARS GREEN + CASE        | MINT BOXED £99.00            |
| LEICA 8 x 32 ULTRALUX HD (LATEST NEW UNUSED)            | MINT BOXED £99.00            |
| LEICA 7 x 42 TRIVUO DA BINOCULARS (UNUSED)              | MINT BOXED AS NEW £999.00    |
| CANON 7 x 35 BINOCULARS CIRCA 1980 REALLY BRIGHT        | EXC++ BOXED £99.00           |
| CANON 10 x 25 BR COMPACT BINOCULARS - CASE              | MINT £125.00                 |
| ZEISS 8 x 30 BINOCULARS                                 | MINT CASED £225.00           |
| LEICA APO-TELEVID 65 ANGLE + 25-50 ASP EPICURE          | MINT BOXED + CASES £1,799.00 |

## Voigtlander Screw & Bayonet for Leica M etc

|   |                           |
|---|---------------------------|
| VOIGTLANDER BESSA R4a 21.25 28.35 35.00 FRAMES (RARE) | MINT BOXED £525.00        |
| VOIGTLANDER 15mm 1:4.5 SUM HELAR ASP + FOR SLR        | MINT BOXED AS NEW £295.00 |
| VOIGTLANDER 35mm 1:1.7 ULTRON ASPHERIC                | MINT - £395.00            |
| VOIGTLANDER 28mm 1:1.9 ULTRON + HOOD                  | MINT BOXED £375.00        |
| VOIGTLANDER 28mm 1:3.5 COLOR SKOPAR - FINDER          | MINT £345.00              |
| VOIGTLANDER 50mm 1:2.5 COLOR SKOPAR SCREW             | MINT BOXED £225.00        |
| VOIGTLANDER 75mm 1:1.8 HELAR CLASS MM IN MOUNT        | MINT BOXED AS NEW £475.00 |
| VOIGTLANDER 90mm 1:3.5 APO LANTHAN (BLK)              | MINT BOXED AS NEW £235.00 |
| VOIGTLANDER BESSA BODY SER                            | MINT BOXED £45.00         |
| VOIGTLANDER BESSA WINDER + GRIP FOR T & R2            | MINT BOXED £115.00        |
| VOIGTLANDER ANGLE FINDER + 15.25mm ADAPTORS           | MINT BOXED AS NEW £245.00 |

## Medium & Large Format

|  |                    |
|--|--------------------|
| BRONICA RF 45mm 1:4 ZENZANON FOR 645 RF + FINDER | MINT CASED £399.00 |
| BRONICA RF 20 FLASH FOR RF 645                   | MINT CASED £115.00 |
| BRONICA 150mm 1:3.5 ZENZANON E MC                | MINT BOXED £149.00 |
| BRONICA 150mm 1:3.5 ZENZANON E MC                | MINT BOXED £125.00 |
| CANON EF 1.4x EXTENDER                           | MINT BOXED £175.00 |
| BRONICA 150mm 1:4 F                              | MINT - £99.00      |
| BRONICA 150mm 1:4 F                              | MINT - £99.00      |
| BRONICA ETRS 120 BACK                            | MINT BOXED £79.00  |

|  |                       |
|--|-----------------------|
| BRONICA PLAIN PRISM FOR ETRS/ETRS                  | MINT CASED £69.00     |
| BRONICA AEI PRISM FINDER                           | MINT - £99.00         |
| BRONICA 50mm 1:3.5 ZENZANON S                      | EXC++ BOXED £119.00   |
| BRONICA 100mm 1:4 MACRO ZENZANON PE                | MINT £245.00          |
| BRONICA 150mm 1:3.5 ZENZANON S                     | MINT - £165.00        |
| BRONICA SDA 120 BACK                               | MINT BOXED £99.00     |
| CONTAX MFE-2 POLAROID BACK FOR CONTAX 645          | NEW £99.00            |
| FLUJ 546S 2 WITH 550mm - 90mm ZOOM LENS            | MINT BOXED £575.00    |
| FLUJ 670 MK II C/W 90mm 1:3.5 LENS                 | MINT BOXED £675.00    |
| MAMIYA 150mm 1:4.5 + HOOD FOR MAMIYA 77II          | MINT £375.00          |
| MAMIYA 65mm 1:4 SEKOR Z LENS FOR RZ - HOOD         | MINT £159.00          |
| MAMIYA 65mm 1:4 L LENS FOR RZ                      | MINT - £399.00        |
| MAMIYA 180mm 1:4.5 SEKOR Z W FOR RZ                | MINT £199.00          |
| MAMIYA 250mm 1:4.5 LENS FOR RZ                     | MINT - £199.00        |
| MAMIYA 150mm 1:3.5 AF FOR 645 AF                   | MINT - £399.00        |
| MAMIYA 210mm 1:4.5 LENS FOR 645 AF                 | MINT CASED £195.00    |
| MAMIYA RB 67 PRO S COMP WITH 50mm 1:3.8 + 120 BACK | EXC++ BOXED £1,295.00 |
| MAMIYA 180mm 1:4.5 SEKOR FOR RB                    | MINT £169.00          |
| MAMIYA RZ 67 PRO BACK                              | MINT - £99.00         |
| MAMIYA RZ 67 PRO II BACK                           | MINT - £79.00         |
| MAMIYA RZ 67 POLAROID BACK                         | MINT - £75.00         |
| MAMIYA 220 BACK FOR RB 67                          | MINT BOXED £95.00     |
| PENTAX 55mm 1:3.5 TAKUMAR SMC FOR 6x7              | MINT - £299.00        |
| PENTAX 55mm 1:2.8 FOR PENTAX 645                   | MINT BOXED £199.00    |
| PENTAX 150mm 1:3.5 FOR PENTAX 645                  | MINT BOXED £1,199.00  |

## Hasselblad

|   |                             |
|---|-----------------------------|
| HASSELBLAD 503 CW GOLD SUPREME ONLY 500         | MINT BOXED UNUSED £4,995.00 |
| HASSELBLAD 500CX COMP WITH 80mm CF + A12 BACK   | MINT - £995.00              |
| HASSELBLAD 503 CW body + WLF                    | MINT - £495.00              |
| HASSELBLAD 500CM BODY WITH 80mm 1:2.8 T* + HOOD | MINT - £995.00              |
| HASSELBLAD 90mm 1:4 FOR XPW                     | MINT IN KEPPER £365.00      |
| HASSELBLAD 503 CW WITH 80mm CF + BACK + WLF     | EXC++ BOXED £1,295.00       |
| HASSELBLAD 500ELM BODY + A12 BLACK BACK         | EXC++ BOXED £99.00          |
| HASSELBLAD 40mm 1:4 CF                          | MINT £995.00                |
| HASSELBLAD 50mm 1:4 CF FLE DISTAGON + HOOD      | MINT BOXED £995.00          |
| HASSELBLAD 50mm 1:4 CF DISTAGON - HOOD          | MINT £575.00                |
| HASSELBLAD 150mm 1:4 SONNAR CF                  | MINT - £395.00              |
| HASSELBLAD 150mm 1:4 SONNAR CF                  | EXC++ BOXED £375.00         |
| HASSELBLAD A12 BACK                             | EXC++ BOXED £99.00          |
| HASSELBLAD CW WINDER - REMOTE                   | MINT £299.00                |
| HASSELBLAD PLAS PRISM                           | EXC £75.00                  |
| HASSELBLAD PLAS PRISM                           | MINT £199.00                |
| HASSELBLAD 500M/503 WLF BLACK                   | MINT £125.00                |
| HASSELBLAD EXTENSION TUBE 16E F                 | MINT - £75.00               |

## Nikon Auto-Focus, Digital Lenses & Accessories

|  |                           |
|--|---------------------------|
| NIKON F6 BODY SUPERB EXAMPLE LOW USE                   | MINT BOXED £975.00        |
| NIKON F5 BODY  | MINT £475.00              |
| NIKON F5 BODY  | MINT - £375.00            |
| NIKON F4 BODY  | EXC++ £1,199.00           |
| NIKON F100 BODY COMPLETE WITH INSTRUCTIONS             | MINT BOXED £225.00        |
| NIKON F90 BODY + MB 10 GRIP                            | EXC++ £99.00              |
| NIKON F55 BODY   | MINT BOXED £399.00        |
| NIKON 24mm 1:2.8 AF                                    | MINT - £199.00            |
| NIKON 28mm 1:2.8 AF "D"                                | MINT £189.00              |
| NIKON 28mm 1:2.8 AF                                    | MINT £145.00              |
| NIKON 35mm 1:1.8 "D" DX AF-S                           | MINT BOXED AS NEW £215.00 |
| NIKON 50mm 1:1.8 AF "D"                                | MINT £79.00               |
| NIKON 50mm 1:1.4 AF "D"                                | MINT BOXED £189.00        |
| NIKON 60mm 1:2.8 AF MACRO MICRO NIKKOR                 | MINT BOXED £265.00        |
| NIKON 85mm 1:4 AF "D"                                  | MINT BOXED £499.00        |
| NIKON 85mm 1:2.8 AF "D" MICRO PC NIKKOR                | MINT BOXED £399.00        |
| NIKON 105mm 1:2.8 AF MACRO MICRO NIKKOR                | MINT BOXED £295.00        |
| NIKON 12 - 24mm 1:4 "D" DX IF-ED AF-S                  | MINT BOXED £599.00        |
| NIKON 16 - 105mm 1:5.6-5.6 "D" DX ED AF-S VBR RED      | MINT BOXED AS NEW £365.00 |
| NIKON 18 - 105mm 1:3.5-5.6 "D" IF-ED AF                | MINT BOXED £399.00        |
| NIKON 18 - 70mm 1:3.5-5.6 "D" IF-ED AF-S + HOOD + CASE | MINT BOXED £145.00        |
| 18 - 200mm 1:3.5-5.6 "D" DX ED AF-S V-VR               | MINT BOXED £499.00        |
| 18 - 200mm 1:3.5-5.6 "D" DX ED AF-S V-VR MK II         | MINT BOXED £495.00        |
| NIKON 20 - 250mm 1:2.8 "D" IF AF                       | EXC++ CASSED £495.00      |
| NIKON 24 - 50mm 1:3.5-4.5 AF                           | MINT - £145.00            |
| NIKON 24 - 85mm 1:2.8-4 AF "D" + HOOD (SUPERB LENS)    | MINT - £175.00            |
| NIKON 24 - 120mm 1:3.5-5.6 AF "D" + HOOD               | MINT £175.00              |
| NIKON 28 - 100 1:3.5-5.6 "G" AF                        | MINT £59.00               |
| NIKON 28 - 105mm 1:3.5-5.6 "D" MACRO                   | MINT BOXED £145.00        |
| NIKON 35 - 105mm 1:3.5-4.5 AF "D" + HOOD               | MINT £125.00              |
| NIKON 35 - 155mm 1:3.5-4.5 AF "D" ZOOM                 | MINT - £175.00            |
| NIKON 35 - 155mm 1:3.5-4.5 "D" DX ED AF-S V-VR RED     | MINT + HOOD £195.00       |
| NIKON 70 - 200mm 1:2.8 "D" DX ED AF-S VR MK II         | MINT BOXED £175.00        |
| NIKON 70 - 300mm 1:4-5.6 "D" IF-ED AF                  | MINT - £395.00            |
| NIKON 70 - 300mm 1:4-5.6 "D" IF-ED AF + HOOD           | MINT BOXED £159.00        |
| NIKON 80 - 400mm 1:4-5.6 AF "D" VIBRATION REDUCTION    | MINT BOXED £875.00        |
| NIKON TC 20 IE AF-15 TELECONVERTER (LATEST)            | MINT BOXED £395.00        |
| NIKON TC 20 IE AF-15 TELECONVERTER                     | MINT £225.00              |
| SIGMA 1:2 X IE AF CONVERTER                            | MINT £125.00              |
| NIKON D200 ACTION FINDER FOR NIKON F4-S/E              | MINT - £195.00            |
| NIKON D200 ACTION VIEWING ATTACHMENT                   | MINT BOXED AS NEW £195.00 |
| NIKON SR 38 SR-MACRO FLASH UNIT RING-LOCK + AS14       | MINT CASSED £99.00        |
| SIGMA 20mm 1:1.8 X IE AF-SPHERIC (LATEST)              | MINT £299.00              |
| SIGMA 50mm 1:2.8 X IE DC MACRO                         | MINT BOXED £199.00        |





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Best Specialist Retailer 2010-2011  
Good Service Award Gold Winner 2011-2012

## PROFESSIONAL

Nikon Dealer White, Red, Silver or Black



**Nikon J1**  
10.1 megapixels  
60.0 fps  
1080p movie mode

SAVE UP TO  
**£154**  
ON RRP

**Nikon J1: J1** From **£379.90**

|                         |             |                |
|-------------------------|-------------|----------------|
| J1 + 10-30mm            | RRP £549.99 | <b>£379.90</b> |
| J1 + 10mm               | RRP £599.99 | <b>£399</b>    |
| J1 + 10-30mm + 30-110mm | RRP £699.99 | <b>£495</b>    |
| V1 + 10-30mm            | RRP £829.99 | <b>£629.90</b> |
| V1 + 10mm               | RRP £879.99 | <b>£665</b>    |
| V1 + 10-30mm + 30-110mm | RRP £979.99 | <b>£749</b>    |

## Nikon

D3200 Red or Black



**Nikon D3200**  
24.2 megapixels  
4.0 fps  
1080p movie mode

**NEW! D3200** From **£559**

|                                       |           |                |
|---------------------------------------|-----------|----------------|
| D3200 Body                            | PRE-ORDER | <b>£559</b>    |
| D3200 + 18-55mm f3.5-5.6 G AF-S DX VR | PRE-ORDER | <b>£649</b>    |
| <b>RECOMMENDED D3200 ACCESSORIES:</b> |           |                |
| Nikon MC-DC2 Remote Control           |           | <b>£25.99</b>  |
| Nikon WU-1a Wireless Mobile Adapter   |           | <b>£54.99</b>  |
| Nikon ME-1 Stereo Microphone          |           | <b>£99.99</b>  |
| Nikon GP-1 GPS Module                 |           | <b>£199.95</b> |

## Nikon

D5100



**D5100**  
16.2 megapixels  
4.0 fps  
1080p movie mode

**D5100** From **£498**

|                                       |             |                |
|---------------------------------------|-------------|----------------|
| D5100 Body                            | RRP £669.99 | <b>£498</b>    |
| D5100 + 18-55mm f3.5-5.6 G AF-S DX VR | RRP £779.99 | <b>£569</b>    |
| D5100 + 18-55mm VR + 55-200mm         |             | <b>£755.99</b> |

CUSTOMER REVIEW: D5100 + 18-55mm VR  
★★★★★ 'Ideal for holidays, 'versatile'  
Lionheart - Surrey

## Nikon

D300s



**D300s**  
12.3 megapixels  
7.0 fps  
720p movie mode

**D300s** From **£1099**

|                                       |              |               |
|---------------------------------------|--------------|---------------|
| D300s Body                            | RRP £1499.99 | <b>£1099</b>  |
| <b>RECOMMENDED D300s ACCESSORIES:</b> |              |               |
| Nikon EN EL3e Lithium Ion Battery     |              | <b>£54.95</b> |
| Nikon MB D10 Battery Grip             |              | <b>£279</b>   |

CUSTOMER REVIEW: D300s + 16-85mm VR  
★★★★★ 'The perfect combo for a Pro-sumer'  
Robin - Bristol

## Nikon

D800 & D800E

- Full Frame FX Format CMOS Sensor
- 36.3 Megapixels
- Multi-area D-Movie records Full 1080p HD movies (FX & DX Format)
- ISO 50-25,600

**NEW! D800 Body** **£2599**

**NEW! D800E Body** **£2899**

|   |  |                       |
|---|--|-----------------------|
| <b>NIKON FX CASHBACK** WITH D800/D800E purchases:</b> |  |                       |
| AF-S 14-24mm f2.8 G ED                                |  | <b>£100 Cashback*</b> |
| AF-S 24-70mm f2.8 G ED                                |  | <b>£80 Cashback*</b>  |
| AF-S 16-35mm f4.0 G ED VR                             |  | <b>£75 Cashback*</b>  |
| AF-S 24-120mm f4.0 G ED VR                            |  | <b>£75 Cashback*</b>  |
| AF-S 28-300mm f3.5-5.6 G ED VR                        |  | <b>£60 Cashback*</b>  |
| AF-S 105mm f2.8 G IF-ED VR Micro                      |  | <b>£50 Cashback*</b>  |
| AF-S 50mm f1.4 G                                      |  | <b>£35 Cashback*</b>  |

**NEW! D800 Body** PRE-ORDER From **£2599**



**UP TO £180 CASHBACK\*\***

\*T&Cs apply - one, or a max. of two, selected lenses (shown left) must be purchased with a D800, D800E or D4 in order to qualify for the relevant Cashback\* amount. Please note this Offer ends 30.09.12\*

## Nikon

D3x



**D3x**  
24.5 megapixels  
7.0 fps  
full frame CMOS sensor

**D3x** From **£5034**

|   |                |
|---|----------------|
| D3x Body  | <b>£5034</b>   |
| CUSTOMER REVIEW: D3x Body<br>★★★★★ 'As good as it gets'<br>Peterthegreat - Kent |                |
| Nikon Capture NX2   | <b>£132.95</b> |
| Nikon Capture NX2 Upgrade (Capture NX required)                                 | <b>£81.99</b>  |

## Nikon

D4



**D4**  
16.2 megapixels  
11.0 fps  
full frame CMOS sensor

**NEW! D4** From **£5289**

|   |  |                       |
|---|--|-----------------------|
| <b>NIKON FX CASHBACK** WITH D4 purchases:</b> |  |                       |
| AF-S 14-24mm f2.8 G ED                        |  | <b>£100 Cashback*</b> |
| AF-S 24-70mm f2.8 G ED                        |  | <b>£80 Cashback*</b>  |
| AF-S 16-35mm f4.0 G ED VR                     |  | <b>£75 Cashback*</b>  |
| AF-S 24-120mm f4.0 G ED VR                    |  | <b>£75 Cashback*</b>  |
| AF-S 28-300mm f3.5-5.6 G ED VR                |  | <b>£60 Cashback*</b>  |
| AF-S 105mm f2.8 G IF-ED VR Micro              |  | <b>£50 Cashback*</b>  |
| AF-S 50mm f1.4 G                              |  | <b>£35 Cashback*</b>  |

## SONY

NEX-F3 Black or Silver



**NEW! NEX-F3**  
16.1 megapixels  
5.5 fps

**NEW! NEX-F3** From **£529**

|                         |              |
|-------------------------|--------------|
| NEW! NEX-F3 + 18-55mm   | <b>£529</b>  |
| NEX-SN From             | <b>£449</b>  |
| NEX-7 Body (Black)      | <b>£979</b>  |
| NEX-7 + 18-55mm (Black) | <b>£1089</b> |

**NEW! A37** **£449**

|                               |             |
|-------------------------------|-------------|
| NEW! A37 + 18-55mm            | <b>£529</b> |
| NEW! A37 + 18-55mm + 55-200mm | <b>£709</b> |

## A77



**A77 DSLT**  
24.3 megapixels  
12.0 fps  
1080p movie mode

**A77** From **£998**

|               |              |
|---------------|--------------|
| A77 Body      | <b>£998</b>  |
| A77 + 16-50mm | <b>£1449</b> |

**NEW! A57** **£619**

|                               |             |
|-------------------------------|-------------|
| NEW! A57 + 18-55mm            | <b>£659</b> |
| NEW! A57 + 18-55mm + 55-200mm | <b>£849</b> |

## Panasonic

GF5 Black or White



**NEW! GF5**  
12.1 megapixels  
4.0 fps  
1080i movie mode

**GF5** From **£499**

|                          |             |
|--------------------------|-------------|
| GF5 + 14-42mm            | <b>£499</b> |
| GF5 + 14-42mm Power Zoom | <b>£599</b> |

## G3

Red, Black or White



**G3**  
16.0 megapixels  
4.0 fps  
1080i movie mode

**G3 Body** **£409**

|                         |                |
|-------------------------|----------------|
| G3 + 14-42mm            | <b>£469</b>    |
| G3 + 14-42mm + 45-200mm | <b>£666.95</b> |

## GX1

Black or Silver



**GX1**  
16.0 megapixels  
20.0 fps  
1080p movie mode

**GX1 Body** **£436.95**

|                          |             |
|--------------------------|-------------|
| GX1 + 14-42mm (Black)    | <b>£474</b> |
| GX1 + 14-42mm Power Zoom | <b>£599</b> |

## OLYMPUS

EP-3 White, Silver or Black



**EP-3**  
12.3 megapixels  
3.0 fps  
1080i movie mode

**EP-3 Body** **£599**

|                               |             |
|-------------------------------|-------------|
| E-P3 + 14-42mm f3.5-5.6 ED    | <b>£639</b> |
| E-P3 + 17mm f2.8 Pancake      | <b>£649</b> |
| E-P3 + 14-42mm + 40-150mm     | <b>£799</b> |
| E-P3 + 14-150mm f4.0-5.6 ED   | <b>£939</b> |
| E-PM1 + 14-42mm II            | <b>£295</b> |
| E-PM1 + 14-42mm II + 40-150mm | <b>£419</b> |
| E-PL3 + 14-42mm II            | <b>£369</b> |
| E-PL3 + 14-42mm II + 40-150mm | <b>£509</b> |

## OM-D E-M5

Silver or Black



**E-M5**  
16.1 megapixels  
9.0 fps  
1080p movie mode

**E-M5** from **£999**

|                            |              |
|----------------------------|--------------|
| E-M5 Body                  | <b>£999</b>  |
| E-M5 + 12-50mm             | <b>£1149</b> |
| <b>Olympus Digital SLR</b> |              |
| E-5 Body                   | <b>£1295</b> |

## SIGMA

SD15



**SD15**  
14.1 megapixels  
3.0 fps

**SD15 Body** **£584.99**

|                                 |                |
|---------------------------------|----------------|
| <b>RECOMMENDED ACCESSORIES:</b> |                |
| Sigma CR21 Cable Release        | <b>£24.99</b>  |
| Sigma RS31 Remote Control       | <b>£24.99</b>  |
| SanDisk 8GB Extreme Pro         | <b>£39</b>     |
| 95MB/Sec SDHC Card              | <b>£169.99</b> |
| Sigma PG-21 Power Grip          | <b>£209.99</b> |
| Sigma EF 610 DG Super           | <b>£1839</b>   |
| SD1 Merrill Body                | <b>£1839</b>   |

## PENTAX

K-01



**K-01**  
16.0 megapixels  
6.0 fps  
1080p movie mode

**K-01** From **£599**

|                                |                             |
|--------------------------------|-----------------------------|
| K-01 Body                      | <b>£599</b>                 |
| K-01 + 40mm                    | <b>£679</b>                 |
| K-01 + 18-55mm                 | <b>£679</b>                 |
| <b>Up to £80 K-5 Cashback*</b> |                             |
| K-5 Body                       | <b>£679 Inc £50 C/back*</b> |
| K-5 + 18-55mm                  | <b>£669 Inc £80 C/back*</b> |
| K-5 + 18-55mm + 50-200mm       | <b>£819 Inc £80 C/back*</b> |
| K-5 + 18-55mm + 50-200mm       | <b>£899</b>                 |

## FUJIFILM

X-Pro1



**X-Pro1**  
16.3 megapixels  
6.0 fps  
1080p movie mode

**X-Pro1** **£1299**

|                             |             |
|-----------------------------|-------------|
| <b>Fuji X-Mount Lenses:</b> |             |
| Fuji Fujinon 18mm f2.0 R    | <b>£549</b> |
| Fuji Fujinon 35mm f1.4 R    | <b>£549</b> |
| Fuji Fujinon 60mm f2.4 R    | <b>£599</b> |

Pentax K5 Cashback\* ends 15.07.12



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Advice line: 01603 208302

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Visit [www.wexphotographic.com](http://www.wexphotographic.com)

Canon Cashback\* ends 05.06.12

**Canon EOS 1100D**

12.2 megapixels  
3.0 fps  
720p movie mode

**SAVE UP TO £80 ON RRP**

1100D Body RRP £379 **£304**  
1100D + 18-55mm f3.5-5.6 IS II RRP £459 **£379**

**EOS 600D**

18.0 megapixels  
3.7 fps  
1080p movie mode

**£50 CASHBACK\* (applies to 600D purchases)**

600D Body **£483 Inc Cashback\*** **£533**  
600D + 18-55mm f3.5-5.6 IS II **£565 Inc Cashback\*** **£615**  
600D + 18-135mm f3.5-5.6 IS **£709 Inc Cashback\*** **£759**  
600D + 18-55mm II + 55-250mm f4.0-5.6 IS II **£755 Inc Cashback\*** **£805**

**1100D Body £304 | 600D Body £533**

CUSTOMER REVIEW: 1100D + 18-55mm II  
★★★★★ 'Great for a novice looking to improve'  
Liz - South West

CUSTOMER REVIEW: 600D + 18-135mm IS  
★★★★★ 'An excellent product'  
Whirelyon - Suffolk

**Canon EOS 550D**

18.0 megapixels  
3.7 fps  
1080p movie mode

**£30 CASHBACK\***

**550D** From **£464**

550D Body **£434 Inc Cashback\*** **£464**  
550D + 18-55mm f3.5-5.6 IS **£514 Inc Cashback\*** **£544**  
550D + 18-135mm f3.5-5.6 IS **£656.79 Inc Cashback\*** **£686.79**  
550D + 18-55mm f3.5-5.6 IS + 55-250mm f4.0-5.6 IS **£699 Inc Cashback\*** **£729**

CUSTOMER REVIEW: 550D + 18-55mm IS  
★★★★★ 'Amazing video image'  
Rob - Norwich

**Canon EOS 60D**

18.0 megapixels  
5.3 fps  
1080p movie mode

**SAVE £410 ON RRP**

**60D** From **£774**

60D Body RRP £1049.99 **£774**  
60D + 18-55mm f3.5-5.6 IS II RRP £1149.99 **£849**  
60D + 18-135mm f3.5-5.6 IS RRP £1299.99 **£968.90**  
60D + 17-85mm f4.0-5.6 IS USM RRP £1349.99 **£995**  
60D + 17-55mm f2.8 IS USM RRP £1949.99 **£1539**

CUSTOMER REVIEW: 60D Body  
★★★★★ 'Wow, an amazing camera'  
Adrian - UK

**Canon EOS 7D**

18.0 megapixels  
8.0 fps  
1080p movie mode

**SAVE £725 ON RRP**

**7D Body £1094**

7D + 18-135mm f3.5-5.6 IS RRP £1999.99 **£1335**  
7D + 15-85mm f3.5-5.6 IS USM RRP £2399.99 **£1669**  
7D + 70-300mm L IS USM RRP £2899.99 **£2220**

CUSTOMER REVIEW: 7D + 15-85mm  
★★★★★ 'Probably the best APS-C DSLR around'  
Shuggie - Scotland

**Canon NEW! EOS 5D Mark III**

• 61 point AF with 41 cross type sensors  
• ISO standard: 100-25,600 (expandable from 50-102,400)

5D Mark III Body **£2999**  
5D Mark III + 24-105mm f4.0 L IS USM **£3689**  
5D Mark III + 24-70mm f2.8 L USM II **£5298**

5D Mark III RECOMMENDED ACCESSORIES:  
Canon GP-E2 GPS Receiver **£299**  
Canon ST-E3-RT Speedlite Transmitter **£309**  
Canon BG-E11 Battery Grip **£329**  
Canon 600EX-RT Flashgun **£679**  
Canon WFT-E7B Wireless Transmitter **£789**

**NEW! 5D Mark III** PRE-ORDER From **£2999**

CUSTOMER REVIEW: 5D Mark II + 24-105mm f4L IS USM  
★★★★★ 'Awesome IQ and ISO Performance'  
J.DatRollington - Cheshire

**Canon 1D Mark IV**

16.1 megapixels  
10.0 fps  
1080p movie mode

**SAVE £1307 ON RRP**

**1D Mk IV** From **£3492**

**Canon 1D X**

18.1 megapixels  
12.0 fps  
full frame CMOS sensor

**NEW! 1D X** Body PRE-ORDER **£5299**

1D MK IV RECOMMENDED ACCESSORIES:  
Canon LP-E4 Battery **£129**  
Canon WFT-E2 II Wireless Transmitter **£619**  
1D X RECOMMENDED ACCESSORY:  
Canon LP-E4N Battery **£149.99**

CUSTOMER REVIEW: 1D Mark IV Body  
★★★★★ 'Stunning camera'  
Zurg - South Wales

## Memory Cards

**SanDisk**



|                                      |      |
|--------------------------------------|------|
| Extreme Pro: 95MB/s SDHC             |      |
| 8GB                                  | £39  |
| 16GB                                 | £59  |
| 32GB                                 | £99  |
| 64GB SDHC                            | £199 |
| SanDisk Extreme: 60MB/s UDMA C/Flash |      |
| 8GB                                  | £49  |
| 16GB                                 | £79  |
| 32GB                                 | £139 |

|  |         |
|--|---------|
| SanDisk Extreme Pro: 90MB/s UDMA C/Flash |         |
| 16GB                                     | £129    |
| 32GB                                     | £199.95 |
| 64GB                                     | £399    |
| Eye-Fi Card with Adapter                 |         |
| 4GB                                      | £39.95  |
| 8GB                                      | £59.95  |
| SanDisk ImageMate USB 3.0 12-in-1 Reader |         |
| White                                    | £34.95  |

**SONY**



|   |      |
|---|------|
| NEW! Sony XQD™ Memory Card: 125MB/s XQD         |      |
| 16GB  | £145 |
| 32GB  | £229 |
| NEW! Sony XQD™ Readers: XQD Card USB 3.0 Reader |      |
| XQD Express Card Adapter                        | £49  |
| XQD Express Card Adapter                        | £79  |

|                                   |      |
|-----------------------------------|------|
| NEW! Sony Experience: 30MB/s SDHC |      |
| 4GB                               | £14  |
| 8GB                               | £24  |
| 16GB                              | £44  |
| 32GB                              | £79  |
| NEW! Sony Expert: 94MB/s SDHC     |      |
| 8GB                               | £39  |
| 16GB                              | £59  |
| 32GB                              | £109 |
| 64GB                              | £199 |

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## Flashguns & Macroflash

|  |  |  |   |   |  |  |  |
|--|--|--|---|---|--|--|--|
| <p><b>Canon Speedlites:</b></p> <p>270EX II <b>£113.90 Inc C/back*</b> <b>£134.90</b><br/>320EX <b>£163 Inc Cashback*</b> <b>£188</b><br/>430EX II <b>£182.95 Inc C/back*</b> <b>£207.95</b><br/>Canon Cashback* ends 05.06.12</p> | <p><b>Macrolites:</b></p> <p>MR-14EX <b>£469</b><br/>MT-24EX <b>£749</b></p> | <p><b>Nikon Speedlights:</b></p> <p>SB400 <b>£124.99</b><br/>SB700 <b>£238</b><br/>SB910 <b>£369</b></p> | <p><b>Speedlight Kits:</b></p> <p>R1 Close-Up <b>£417.99</b><br/>RIC1 <b>£598</b></p> | <p><b>SONY Flashguns:</b></p> <p>HVL-F58AM <b>£399.99</b><br/>HVL-F43AM <b>£229</b></p>                   | <p><b>OLYMPUS Flashguns:</b></p> <p>FL-50R <b>£499</b><br/>FL-36R <b>£222.99</b></p> | <p><b>PENALT Flashguns:</b></p> <p>AF 540FGZ <b>£349.99</b><br/>AF 360FGZ <b>£249.99</b></p> | <p><b>Macroflash:</b></p> <p>DRF14 (Sony Fit) <b>£99</b></p> |
| <p><b>Flashguns:</b></p> <p>24 AF-1 <b>£54.95</b><br/>44 AF-1 <b>£129</b><br/>50 AF-1 <b>£180</b><br/>58 AF-2 <b>£285</b></p>  | <p><b>Macro flash:</b></p> <p>15 MS-1 <b>£295.99</b></p>                     | <p><b>SIGMA Flashguns:</b></p> <p>EF 610 DG ST <b>£129.99</b><br/>EF 610 DG Super <b>£209.99</b></p>     | <p><b>EM-140 DG Macro Flash</b> From <b>£314.99</b></p>                               | <p><b>Nissin Flashguns:</b></p> <p>Di466 <b>£81.99</b><br/>Di622 II <b>£119</b><br/>Di866 <b>£199</b></p> | <p><b>SUNPAK Flashguns:</b></p> <p>P242X <b>£119.99</b><br/>PF30X <b>£81.99</b></p>  | <p><b>Ringflash:</b></p> <p>16R Pro <b>£337.99</b></p>                                       |  |

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Choose from three colours:  
White: Diffused bare-bulb effect  
Green: Ideal for fluorescent tube lit environments  
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**Ezybox** Softbox **£44.99**

**Ezybox Hotshoe** From **£70**

**TriFlash Kit** From **£89.99**

**Tiltthead** **£17.99**

**Off Camera flash Cord** From **£30.99**

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## Digital SLR Lenses

Canon

**SAVE  
£40**  
on RRP

**50mm f1.8 II**  
RRP £129.99  
**£88.95**

Canon



**NEW!**  
**EF 24mm**  
f2.8 IS USM

**£749**

Canon



**NEW!**  
**EF 28mm**  
f2.8 IS USM

**£729**

Canon



**NEW!**  
**EF 24-70mm**  
f2.8 L USM II

**£2299**

Nikon



**85mm**  
f1.4 G  
AF-S

**£1248**

Nikon



**24-120mm**  
f4 G ED  
AF-S VR

**£829.99**

Nikon



**28-300mm**  
f3.5-5.6 G ED  
AF-S VR

**£694.90**

Nikon



**55-300mm**  
f4.5-5.6 G  
AF-S DX VR

**£294.99**

Up to £175 Canon Cashback\* on selected lenses:

|                                    |          |
|------------------------------------|----------|
| EF-S 60mm f2.8 USM Macro           | £359.90  |
| EF 100mm f2.8 USM Macro            | £449     |
| EF 100mm f2.8 L IS USM Macro       | £724     |
| EF-S 10-22mm f3.5-4.5 USM          | £655     |
| EF-S 15-85mm f3.5-5.6 IS USM       | £599     |
| EF 16-35mm f2.8 L USM MkII         | £1159    |
| EF 17-40mm f4.0 L USM              | £615     |
| EF-S 17-55mm f2.8 IS USM           | £799.95  |
| EF-S 17-85mm f4.0-5.6 IS USM       | £359     |
| EF-S 18-200mm f3.5-5.6 IS          | £419     |
| EF 24-105mm f4.0 L IS USM          | £899     |
| EF 24-200mm f4.0 L IS USM II       | £1925    |
| EF 70-200mm f4.0 L IS USM          | £945     |
| EF 70-300mm f4.0-5.6 IS USM        | £432     |
| NEW! EF 70-300mm f4.0-5.6 L IS USM | £1199    |
| EF 100-400mm f4.5-5.6 L IS USM     | £1259    |
| Canon Cashback* ends 05.06.12      |          |
| <b>CANON LENSES</b>                |          |
| TS-E 17mm f4.0 L                   | £1957    |
| EF 24mm f1.4 L II USM              | £1339    |
| EF 24mm f2.8                       | £369     |
| TS-E 24mm f3.5 L II                | £1699.90 |
| EF 28mm f1.8 USM                   | £382.99  |

|                                   |          |
|-----------------------------------|----------|
| EF 35mm f1.4 L USM                | £1158.99 |
| EF 35mm f2.0                      | £217.90  |
| TS-E 45mm f2.8                    | £1118.95 |
| EF 50mm f1.2 L USM                | £1268    |
| EF 50mm f1.4 USM                  | £289     |
| MP-E 65mm f2.8 1-5x Macro         | £844     |
| EF 85mm f1.2 L II USM             | £1749    |
| EF 85mm f1.8 USM                  | £309.90  |
| TS-E 90mm f2.8                    | £1118.95 |
| EF 135mm f2.0 L USM               | £899     |
| EF 180mm f3.5 L USM Macro         | £1249.99 |
| EF 200mm f2.8 L USM II            | £639     |
| EF 300mm f2.8 L IS USM II         | £5498    |
| EF 300mm f4.0 L IS USM            | £1143.95 |
| EF 400mm f2.8 L IS USM II         | £8868.90 |
| EF 400mm f5.6 L USM               | £1089.90 |
| EF 500mm f4.0 L IS USM II         | £8489    |
| EF 600mm f4.0 L IS USM II         | £10999   |
| EF 800mm f5.6 L IS USM            | £10295   |
| EF 8-15mm f4.0 L USM Fisheye      | £1149    |
| EF 17-40mm f4.0 L USM             | £615     |
| EF-S 18-55mm f3.5-5.6 IS II       | £148     |
| EF-S 18-135mm f3.5-5.6 IS         | £334     |
| EF 28-135mm f3.5-5.6 IS USM       | £373.99  |
| EF 28-300mm f3.5-5.6 L IS USM     | £2184.99 |
| NEW! EF-S 55-250mm f4.0-5.6 IS II | £219     |
| EF 75-300mm f4.0-5.6 USM III      | £199.95  |

|                                      |          |
|--------------------------------------|----------|
| 45mm f2.8 D PC-E ED Micro            | £1393.90 |
| 50mm f1.4 G AF-S                     | £292.90  |
| 50mm f1.4 D AF                       | £232.99  |
| 50mm f1.8 D AF                       | £106     |
| 50mm f1.8 G AF-S                     | £179     |
| 60mm f2.8 G AF-S ED Micro            | £397.99  |
| 85mm f1.4 D AF                       | £897.89  |
| 85mm f1.8 D AF                       | £304.89  |
| 85mm f2.8 D PC-E Micros              | £1357.99 |
| 85mm f3.5 G ED AF-S VR DX Micro      | £413.90  |
| 105mm f2.8 G AF-S VR IF ED Micro     | £610     |
| 135mm f2.0 D AF DC                   | £964.95  |
| 180mm f2.8 D AF IF-ED                | £627.90  |
| 200mm f2.0 G ED AF-S VR IF           | £3128.90 |
| 200mm f4.0 AF Micro                  | £1123.89 |
| 300mm f2.8 G ED VR II AF-S           | £4056.99 |
| 300mm f4.0 D AF-S IF ED              | £974.99  |
| 400mm f2.8 G ED VR AF-S              | £6639    |
| 500mm f4.0 ED VR AF-S                | £5867.89 |
| 600mm f4.0 ED VR AF-S                | £7070    |
| 10-24mm f3.5-4.5 G AF-S DX           | £659     |
| 12-24mm f4.0 G ED AF-S IF DX         | £799.90  |
| 14-24mm f2.8 G ED AF-S               | £1299.90 |
| 16-35mm f4.0 G ED AF-S VR            | £844.99  |
| 16-85mm f3.5-5.6 G ED AF-S DX VR     | £449     |
| 17-55mm f2.8 G ED DX AF-S IF         | £1064.89 |
| 18-35mm f3.5-4.5 D IF ED AF          | £499     |
| 18-55mm f3.5-5.6 G ED AF-S DX II     | £123.99  |
| 18-55mm f3.5-5.6 G ED AF-S DX VR     | £146.50  |
| 18-105mm f3.5-5.6 G ED AF-S DX VR    | £224.75  |
| 18-200mm f3.5-6.3 G ED AF-S DX VR II | £589     |
| 24-70mm f2.8 G ED AF-S               | £1203.90 |
| 24-85mm f2.8-4.0 D AF                | £514.90  |
| 55-200mm f4.5-6.3 G ED AF-S DX VR IF | £242.89  |
| 55-200mm f4.5-6.3 G AF-S DX          | £187.89  |
| 70-200mm f2.8 G ED AF-S VR II        | £1625    |
| 70-300mm f4.5-6.3 G ED AF-S IF VR    | £429     |
| 80-400mm f4.5-6.3 D AF VR            | £1179.90 |
| 200-400mm f4.0 G ED AF-S IF VR       | £4773.90 |
| 200-400mm f4.0 G ED AF-S VR II       | £4979    |

|                                      |           |
|--------------------------------------|-----------|
| <b>SIGMA LENSES</b>                  |           |
| 30mm f1.4 EX DC                      | £379      |
| 50mm f2.8 EX DG Macro                | £269      |
| 50mm f1.4 EX DG HSM                  | £379      |
| 70mm f2.8 EX DG Macro                | £369      |
| 85mm f1.4 EX DG HSM                  | £669      |
| 105mm f2.8 APO EX DG OS HSM Macro    | £549      |
| 150mm f2.8 EX DG OS HSM Macro        | £799      |
| 300mm f2.8 EX DG                     | £2197     |
| 500mm f4.5 EX DG                     | £3769     |
| 800mm f5.6 APO EX DG HSM             | £4319     |
| 8-16mm f4.5-5.6 DC HSM               | £549      |
| 10-20mm f4.0-5.6 EX DC HSM           | From £399 |
| 10-20mm f3.5 EX DC HSM               | £459      |
| NEW! 12-24mm f4.5-5.6 EX DG HSM II   | £679      |
| 17-70mm f2.8-4.0 DC Macro OS HSM     | £344.95   |
| 18-50mm f2.8-4.5 DC OS HSM           | £175      |
| 18-125mm f3.8-5.6 DC OS HSM          | £253.95   |
| 18-200mm f3.5-6.3 DC                 | £174.95   |
| 18-250mm f3.5-6.3 DC OS HSM          | £399      |
| 24-70mm f2.8 IF EX DG HSM            | £599      |
| NEW! 50-150mm f2.8 EX DC APO OS HSM  | £949      |
| 50-200mm f4.0-5.6 DC OS HSM          | £175      |
| 50-500mm f4.5-6.3 DG OS HSM          | £1249     |
| 70-200mm f2.8 EX DG OS HSM           | £899      |
| 70-300mm f4.0-5.6 APO Macro Super DG | £177.99   |
| 70-300mm f4.0-5.6 DG OS              | £298.99   |
| 120-400mm f4.5-5.6 EX DG OS HSM      | From £649 |
| 150-500mm f5.0-6.3 DG OS HSM         | From £799 |
| EX DG APO Tele Converters            | From £199 |

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|--|--------------|
| <b>TAMRON LENSES</b>                   |              |
| 60mm f2.0 Di II LD SP AF IF Macro      | £353.99      |
| 180mm f3.5 Di SP AF Macro              | £698         |
| 10-24mm f3.5-4.5 Di II LD SP AF ASP IF | £374         |
| 17-50mm f2.8 XR Di II VC               | £365         |
| 18-200mm f3.5-6.3 XR Di II             | From £169    |
| 18-270mm f3.5-6.3 Di II VC PZD         | £399         |
| 28-75mm f2.8 XR Di                     | From £354.90 |
| 70-300mm f4.5-6.3 SP Di VC USD         | £322.99      |

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Canon



**PowerShot G1 X** **£699**

14.3 megapixels  
4.5 fps  
1080p movie mode



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12.0 megapixels  
35x optical zoom  
1080p movie mode

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| + FREE Photobook worth £25†                         |      |
| IXUS 510 HS White or Black                          | £349 |
| + FREE Photobook worth £25†                         |      |
| PowerShot G12 Black                                 | £379 |
| + FREE Canvas Print worth £40†                      |      |

|  |          |
|--|----------|
| IXUS 500 HS Silver, Red, Blue or Black | RRP £309 |
| IXUS 1100 HS Silver, Red or Black      | RRP £369 |
| IXUS 510 HS White or Black             | £349     |
| PowerShot D20 Silver, Blue or Yellow   | £349     |
| PowerShot S100 Black                   | RRP £439 |

**E30 Canon Cashback\* on selected models:**  
PowerShot SX220 HS Pink, Silver or Black  
**£149.95 inc £30 Cashback\*** **£179.95**  
PowerShot SX240 HS Pink, Silver or Black  
**£228 inc £30 Cashback\*** **£258**  
PowerShot SX260 HS Red, Grey, Green or Black  
**£235.64 inc £30 Cashback\*** **£265.64**  
PowerShot Cashback\* ends 05.06.12

PENTAX



**Optio WG-2 Red or Black**  
RRP £279.99 **£239**  
**Optio WG-2 GPS Orange or White**  
RRP £329.99 **£279**

Panasonic



**Lumix TZ30 Red, White, Silver or Black**  
RRP £329 **£289.95**

14.1 megapixels  
20x optical zoom

12.1 megapixels  
24x optical zoom

10.1 megapixels



**Lumix FZ150 Black** **£369**



**Lumix LX5 Black** **£349**

|                                   |          |
|-----------------------------------|----------|
| SZ7 Black, White or Brown         | £179.99  |
| FX80 Black                        | RRP £169 |
| TZ25 Black or Red                 | £249     |
| FX80 Black                        | RRP £169 |
| FT4 Black, Silver, Orange or Blue | RRP £329 |
| LX5 Black                         | £349     |
| FZ150 Black                       | £369     |

OLYMPUS



**Tough TG-1** **£359**

|  |             |
|--|-------------|
| SZ-14 Red or Silver, Black               | RRP £199.99 |
| SH-25 MR Gold, Red, White or Black       | RRP £229.99 |
| SP-720 UZ Silver or Black                | RRP £229.99 |
| SZ-31 MR Silver or Black                 | RRP £229.99 |
| XZ-1 White, Silver or Black              | £309        |
| XZ-1 + VF-2 Viewfinder Kit Black         | £429        |
| TG-320 Blue or Red                       | RRP £139.99 |
| TG-620 Blue, White, Pink, Green or Black | £199        |
| TG-820 Blue, Silver, Red or Black        | £234        |

Nikon



**Coolpix P7100 Black**  
RRP £449.99 **£349**

16.1 megapixels  
42x optical zoom

16.1 megapixels  
42x optical zoom



**Coolpix P510 Black, Red or Dark Silver**  
RRP £399.99 **£324.95**

|   |             |
|---|-------------|
| Coolpix S30 White, Blue, Pink or Black (Waterproof to 3m) | RRP £99.99  |
| Coolpix S6300 Blue, Red or Black                          | RRP £179.99 |
| Coolpix L310 Black  | £199        |
| Coolpix L810 Black, Red, Red or Bronze                    | RRP £239.99 |
| Coolpix P310 Black or White                               | RRP £299.99 |
| Coolpix S9300 Red, Silver, Blue or Black                  | RRP £299.99 |

SONY



**Cyber-Shot HX20V Black or Brown** **£359**

|                              |         |
|------------------------------|---------|
| W690 Black or Red            | £179    |
| WX100 White, Silver or Black | £219    |
| H90 Red, Silver or Black     | £229    |
| HX10V Red, White or Black    | £299.95 |
| TX20 Blue or Black           | £319    |

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16.0 megapixels  
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APS-C size sensor



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| FinePix Z1000 EXR Green, Purple or White   | £219        |
| FinePix SL300 Black                        | £234        |
| FinePix F770 EXR Black, Red, Blue or White | RRP £329.99 |
| FinePix HS30 EXR Black                     | RRP £439.99 |
| FinePix X100 Black                         | RRP £529.99 |
| FinePix X-S1 EXR                           | RRP £699.99 |

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**Pro Messenger:**  
160 AW .....£160  
180 AW .....£170  
200 AW .....£180



**Flipside:**  
200 .....£64  
300 .....£74  
400 AW .....£94  
500 AW .....£139



**40F Supreme Hard Case:**  
27F .....£39.95  
37F .....£89  
38F .....£79  
40F .....£109.99  
46F .....£139  
53F .....£179.99



**Expedition:**  
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5x .....£109  
6x .....£129  
7x .....£159  
8x .....£179  
9x .....£199



**RuggedWear:**  
F-5XB .....£89.95  
F-5XZ .....£109.95  
F-6 .....£129.95  
F-803 .....£159.95  
F-2 .....£169.95



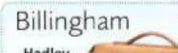
**DL Series Backpack:**  
DR-465 .....£89.95  
DR-466 .....£99.95  
DR-467 .....£109.95



**Manfrotto Imagine More:**  
White  
Black  
Brown



**Stile Veloce Backpack:**  
V .....£88.95  
VII .....£74.95  
Stile Unica Messenger  
VII Bag .....£83.95  
Stile Unica Messenger V Bag:  
+ FREE MMC3-2 Compact  
Monopod worth £19.95  
(offer ends 30.06.12)  
.....£69.95



**Hadley Pro Original Canvas:**  
Khaki/Tan  
Black/Tan  
Black/Black  
FibreNyte/Leather: Khaki/Tan,  
Sage/Tan, Black/Black.  
Digital .....£109  
Small .....£129  
Large .....£149  
Pro Original .....£164



**335 FibreNyte:**  
Khaki/Tan  
Black/Tan, Black/Black, Fibre-  
Nyte/Leather: Khaki/Tan,  
Sage/Tan, Black/Black.  
335 .....£254.95  
225 .....£249  
445 Black/Tan, Khaki/Tan,  
Black/Black, Sage  
FibreNyte/Tan .....£279  
555 Black/Tan, Khaki/Tan,  
Black/Black .....£314.95

## Tripods & Heads



**055XPROB:**  
• 178.5cm  
Max Height  
• 10cm  
Min Height



**190CXPRO4:**  
• 146cm  
Max Height  
• 8cm  
Min Height

**HALF PRICE\***  
Tripod Bag when you  
buy any 055 or 190  
Manfrotto Tripod

**055 Series:**  
055XDB .....£109.95  
055XB .....£125  
055XPROB .....£104.95  
055XV .....£154  
055CX3 .....£259  
055CXV3 .....£249.99

**190 Series:**  
190XDB .....£89  
190XB .....£99.95  
190XPROB .....£94.95  
190CX3 .....£194  
190CXV3 .....£219

\*Half price Tripod Bag offer ends 30.06.12

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**MTL8361B:**  
• 161cm  
Max Height  
• 26.2cm  
Min Height



**VGRN9265:**  
• 171cm  
Max Height  
• 28.6cm  
Min Height

**MTL Adjustable Series:**  
9351B .....£69.95  
+ MH5011 Head .....£109.95  
9361B .....£94.95  
+ MH5001 Head .....£139  
8351B .....£179  
8350B .....£189  
8361B .....£209  
8360B .....£224.95  
8271B .....£299

**Vitruvian Series:**  
VGRN9265 Tripod  
+ MH5011-652 Ball Head  
Was £199 .....£179  
VGRN8225 Tripod  
+ MH5310-630 Ball Head  
.....£284  
VGRN8265 Tripod  
+ MH5011-652 Ball Head  
.....£349



**GT3542 LS:**  
• 146.5cm  
Max Height  
• 9.4cm  
Min Height

**6X Systematic Series:**  
GT3542 LS .....£649.95  
GT3542 XLS .....£699.95  
GT4542 LS .....£709.95  
GT5542 LS .....£814.95  
GT5562 GTS .....£1059.95

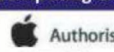


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From £169



**iPod Nano 6G**  
From £119



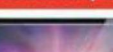
**Time Capsule**  
From £229



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NEW! iPad Wi-Fi  
From £399  
NEW! iPad Wi-Fi  
+ Cellular  
From £499



**MacBook Pro**  
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**NEW! Spyder4 Express**  
£89



**NEW! Spyder4 Pro**  
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## Studio Lighting & Accessories

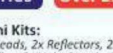
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**Gemini Kits:**  
Flash Heads, 2x Stands, 2x 60x80cm Softbox, 2x Light Stands, 2x Power Leads, Sync Lead and Kit Bag.  
200/200 Twin Head .....£454  
200/400 Twin Head .....£399  
400/400 Twin Head .....£539



**Pulsar Radio Trigger**  
Twin Pack .....£219.99



**NEW! Gemini R Pulsar Tx Kits:**  
Flash Heads, 2x Stands, Silver/White Umbrella, Wide Angle Reflector, 1x Pulsar Tx Trigger and Card, 2x Mains Leads, Sync Cord and Cables.  
500/500R Twin Head .....£799  
500/500R + Travelpak .....£1335  
500R 3 Head .....£1430



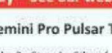
**Pulsar Plug-In Trigger Card**  
From £75.99



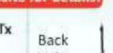
**NEW! Gemini Pro Pulsar Tx Kits:**  
Flash Heads, 2x Stands, Silver/White Umbrella, Wide Angle Reflector, 60x80cm Softbox, 1x Pulsar Tx Trigger and Card, Leads, Cables, Modelling Lamps and Cables.  
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500Pro + Travelpak .....£1600  
750Pro Twin + Travelpak .....£1735  
1000Pro Twin + Travelpak .....£1999



**Back Light Stand**  
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**15" Snoot**  
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**75" Softlite**  
£107.99



**120" Reflector**  
£46.99



**Reflector Kit**  
£111.99



**60" Reflector**  
£135.99



**Softboxes**  
From £169



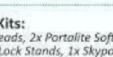
**Lightmeters:**  
Sekonic L-308S .....£139  
L358 .....£229.99  
DigiPro F .....£159.99



**BXRI Kits:**  
BXRI Heads, 2x Portatile Softboxes, 2x ClipLock Stands, 1x Skyport Transmitter, 2x Mains Leads, Head Case and Stand Bag.  
250/250 Twin Head .....£754.99  
250/500 Twin Head .....£829  
500/500 Twin Head .....£889



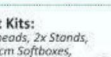
**D-Lite it Kits:**  
D-Lite it heads, 2x Stands, 2x 66x66cm Softboxes, 1x 16cm Reflector, 2x Carry Cases, 1x Skyport Transmitter, Leads, Cables and User Guide.  
2 Twin Head .....£489  
2/4 Twin Head .....£468.99  
4 Twin Head .....£549



**Style RX Kits:**  
Style RX Heads, 2x 16cm Reflectors, 2x ClipLock Stands, 2x Translucent/Silver Umbrellas, 2x Carry Cases, Leads, Cables and User Guide.  
RX600 Twin Head .....£1199  
RX1200 Twin Head .....£1649.99



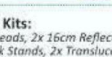
**Ranger Quadra RX Set A + Case**  
£1549



**90" Reflector**  
£21.99



**18cm Reflector Kit**  
£41.99



**Snoot & Grid Set**  
£41.99



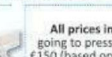
**83cm Umbrella**  
£24.99



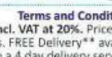
**Portatile 66x66cm Softbox**  
£99.99



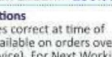
**Paper:**  
Colorama  
1.35x11m .....£34.99  
1.72x11m .....£43.99  
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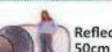
**Lastolite:**  
EzyBalance 12% HiLite w/Train Grey .....£299



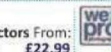
**Background Support**  
£124.99



**Reflectors From:**  
50cm .....£22.99  
75cm .....£32.99  
95cm .....£53.99  
120cm .....£74.99



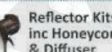
**7-in-1 Reflector**  
From £24.99



**Softlite Reflector**  
£159



**Reflector Kits: inc Honeycomb & Diffuser**  
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55cm .....£129  
70cm .....£159



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MiniTT1 .....£159



**FlexTT5**  
£159



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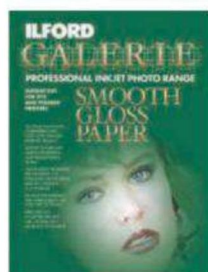
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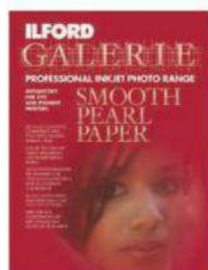
### Epson T096... R2880 inks



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"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"  
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| Cartridge Code:      | Originals:                             | Jet Tec Compatibles:      | Suitable EPSON Printers:   |
|----------------------|--|---------------------------|--|
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| T008 Colour          | £21.99 46ml                            | £4.99 50ml, 3 for £13.99  | Photo 790, 870, 890, 895, 915  |
| T009 Colour          | £27.99 66ml                            | £4.99 70ml, 3 for £13.99  | Photo 900, 1270, 1290  |
| T026 Black           | £35.99 16ml                            | £3.99 20ml, 3 for £10.99  | Photo 810, 830, 830u, 925, 935   |
| T027 Colour          | £26.99 46ml                            | £4.99 50ml, 3 for £13.99  |  |
| T036 Black           | £18.99 10ml                            | £3.99 13ml, 3 for £10.99  | C42, C44, C46  |
| T037 Colour          | £26.99 25ml                            | £4.99 31ml, 3 for £13.99  | C62, CX3200  |
| T040 Black           | £42.99 17ml                            | £3.99 20ml, 3 for £10.99  | 440, 460, 660, Photo 700, 750, 1200  |
| T041 Colour          | £35.99 37ml                            | £4.99 46ml, 3 for £13.99  | 740, 760, 800, 850, 860, 1160  |
| T050 Black           | £29.99 15ml                            | £2.99 16ml, 3 for £7.99   | 440, 640, 660, 740, 760, 1160  |
| T051 Black           | £34.99 24ml                            | £2.99 26ml, 3 for £7.99   | Photo 700, 750   |
| T052 Colour          | £34.99 35ml                            | £3.99 38ml, 3 for £10.99  |  |
| T053 Colour          | £24.99 43ml                            | £3.99 48ml, 3 for £10.99  | Photo 2100   |
| T0341-T0347 Set of 7 | £119.99 set of 7                       | Check Website.            |  |
| T041/8, each         | £14.99 17ml                            | Check Website.            |  |
| T042/3/4, each       | £17.99 17ml                            | Check Website.            |  |
| T045/6/7, each       | £17.99 17ml                            | Check Website.            |  |
| T0441-T0454 Set of 4 | £42.99 set of 4                        | £14.99, 3 sets for £42.99 | C64, C66, C84, C86, CX3600/3650, CX6400, CX6600  |
| T0441 Black          | £17.99 13ml                            | £4.99 21ml, 3 for £13.99  |  |
| T0452/3/4, each      | £9.99 9ml                              | £3.99 21ml, 3 for £10.99  |  |
| T0481-T0486 Set of 6 | £64.99 set of 6                        | £19.99, 3 sets for £56.99 | R200, R220, R300, R320, R340   |
| T0481/2/3, each      | £14.99 13ml                            | £3.99 21ml, 3 for £10.99  | RX500, RX600, RX620, RX640   |
| T0484/5/6, each      | £14.99 13ml                            | £3.99 21ml, 3 for £10.99  | Photo R800, R1800  |
| T0540-T0549 Set of 8 | £99.99 set of 8                        | £35.99, 3 sets for £99.99 |  |
| T0540 Gloss          | £8.99 13ml                             | £3.99 21ml, 3 for £13.99  | Photo R240, R245, RX420, RX425, RX520, RX525   |
| T0541/2/3/4, each    | £13.99 13ml                            | £4.99 21ml, 3 for £13.99  |  |
| T0547/8/9, each      | £13.99 13ml                            | £4.99 21ml, 3 for £13.99  |  |
| T0551-T0554 Set of 4 | £32.99 set of 4                        | £14.99, 3 sets for £42.99 |  |
| T0551 Black          | £8.99 9ml                              | £4.99 21ml, 3 for £10.99  |  |
| T0552/3/4, each      | £8.99 9ml                              | £3.99 21ml, 3 for £10.99  |  |
| T0591-T0599 Set of 8 | £92.99 set of 8                        | Check Website.            |  |
| T0591/2/3, each      | £11.99 13ml                            | Check Website.            |  |
| T0594/5/6, each      | £11.99 13ml                            | Check Website.            |  |
| T0597/8/9, each      | £11.99 13ml                            | Check Website.            |  |
| T0611-T0614 Set of 4 | £32.99 set of 4                        | £14.99, 3 sets for £42.99 | D68, D88, DX3800/3850, DX4200/4250, DX4800/4850  |
| T0611 Black          | £8.99 9ml                              | £4.99 21ml, 3 for £13.99  |  |
| T0612/3/4, each      | £8.99 9ml                              | £3.99 21ml, 3 for £10.99  |  |
| T0711-T0714 Set of 4 | £32.99 set of 4                        | £14.99, 3 sets for £42.99 | S20, S21, SX100/105/110/115/200/205/210/215, SX400/405/415/515, D78/92/120, B40W, BX300, DX4000/4400/5000/6000/7000/7400/8400/9400 |
| T0711 Black          | £8.99 7.4ml                            | £4.99 13ml, 3 for £13.99  | Photo 1400   |
| T0712/3/4, each      | £8.99 5.5ml                            | £3.99 13ml, 3 for £10.99  |  |
| T0791-T0796 Set of 6 | £69.99 set of 6                        | Check Website.            |  |
| T0791/2/3, each      | £11.99 10ml                            | Check Website.            |  |
| T0794/5/6, each      | £11.99 10ml                            | Check Website.            |  |
| T0801-T0806 Set of 6 | £49.99 set of 6                        | £19.99, 3 sets for £57.99 | Photo P50, PX650/660/700W/710W/720W, PX730W/D80F/WB10FW/830FWD/830FWD, R265/285/360, RX560/585/685                                 |
| T0801/2/3, each      | £8.99 7.4ml                            | £3.99 13ml, 3 for £10.99  | Photo R1900  |
| T0804/5/6, each      | £8.99 7.4ml                            | £3.99 13ml, 3 for £10.99  |  |
| T0870-T0879 Set of 8 | £69.99 set of 8                        | Check Website.            |  |
| T0870 Gloss          | £7.99 11.4ml                           | Check Website.            |  |
| T0871/2/3/4, each    | £8.99 11.4ml                           | Check Website.            |  |
| T0877/8/9, each      | £8.99 11.4ml                           | Check Website.            |  |
| T0961-T0969 Set of 8 | £69.99 set of 8                        | Check Website.            |  |
| T0961/2/3/4/5, each  | £8.99 11.4ml                           | Check Website.            |  |
| T0966/7/8/9, each    | £8.99 11.4ml                           | Check Website.            |  |
| T1281-T1284 Set of 4 | £26.99 set of 4                        | £14.99 set of 4           | S22, SX125/130, SX420W/425W/445W, BX305F   |
| T1281 Black          | £6.99 5.9ml                            | £4.99 13ml                |  |
| T1282/3/4, each      | £6.99 3.5ml                            | £3.99 10ml                |  |
| T1291-T1294 Set of 4 | £38.99 set of 4                        | £16.99 set of 4           | SX420W/425W/445W/525W/620FW, BX305F/320FW/525W/535W/625FW/630FW, BX635FW/BX925FW/BX935FW, B42W                                     |
| T1291 Black          | £9.99 11.2ml                           | £5.49 16ml                | Photo R3000  |
| T1292/3/4, each      | £9.99 7ml                              | £4.49 13ml                | Photo R2000  |
| T1571-9, each NEW    | £19.99 25.9ml each or £154.99 set of 8 |                           | Photo RX700  |
| T1591-9, each NEW    | £13.99 17ml each or £99.99 set of 8    |                           |  |
| T5591-6, each        | £12.99 13ml each or £69.99 set of 6    |                           |  |

Please call or check our website if you cannot find cartridges for your printer.

### WIDE FORMAT INK



|  |        |
|--|--------|
| EPSON Stylus Pro 3800, 3880                                    |        |
| T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B 80ml each | £39.99 |
| EPSON Stylus Pro 4900:   |        |
| T6531/6532/6533/6534/6535/6536/6537/6538/6539/653A/653B 200ml  | £72.99 |
| EPSON Stylus Pro 4000, 4400, 7600, 9600                        |        |
| T5431/5432/5433/5434/5435/5436/5437/5438 110ml each            | £49.99 |
| T5441/5442/5443/5444/5445/5446/5447/5448 220ml each            | £74.99 |
| EPSON Stylus Pro 4800, 4880:                                   |        |
| T6051/6052/6053/6054/6055/6056/605C/6057/6138/6059 110ml       | £47.99 |
| T6061/6062/6063/6064/6065/6066/606C/6067/6148/6069 220ml       | £72.99 |
| EPSON Stylus Pro 7800, 7880, 9800:                             |        |
| T6021/6022/6023/6024/6025/6026/602C/6027/6118/6029 110ml       | £47.99 |
| T6031/6032/6033/6034/6035/6036/603C/6037/6128/6039 220ml       | £72.99 |

E&OE. Prices may be subject to change, but hopefully not!

#### Canon Compatibles

|                         |        |
|-------------------------|--------|
| BC13e Black 26ml        | £2.99  |
| BC16 B/C/M/Y 15ml       | £2.99  |
| BC16 PC/PM/R/G 15ml     | £2.99  |
| PG15 Black 29ml         | £4.99  |
| CL18 B/C/M/Y/PC/PM 15ml | £3.99  |
| PG1520 Black 19ml       | £4.99  |
| CL1521 B/C/M/Y/GY 9ml   | £3.99  |
| PG1525 Black 19ml       | £3.99  |
| CL1526 B/C/M/Y/GY 9ml   | £1.99  |
| BC124 Black 9ml         | £2.99  |
| BC124 Colour 16ml       | £9.99  |
| PG17 Black 12ml         | £13.99 |
| PG40 Black 28ml         | £12.99 |
| PG50 Black 11.5ml       | £12.99 |
| PG512 Black 18ml        | £14.99 |
| CL138 Colour 12ml       | £12.99 |
| CL141 Colour 16ml       | £16.99 |
| CL151 Colour 24ml       | £14.99 |
| CL512 Colour 11.5ml     | £15.99 |
| CL513 Colour 15ml       | £16.99 |

#### Canon Originals

|                               |        |
|-------------------------------|--------|
| BC13e Black 26ml              | £10.99 |
| BC16 B/C/M/Y 13ml             | £8.99  |
| BC16 PC/PM/R/G 13ml           | £8.99  |
| CL18 Black 26ml               | £11.99 |
| CL18 B/C/M/Y 13ml             | £10.99 |
| CL18 PC/PM/R/G 13ml           | £11.99 |
| PG17 Black 25ml               | £11.99 |
| PG18 Clear 191ml              | £1.99  |
| PG19 All colours, 14ml, each  | £1.99  |
| PG129 All colours, 36ml, each | £22.99 |
| PG1520 Black 19ml             | £8.99  |
| CL1521 B/C/M/Y/GY 9ml         | £8.99  |
| PG1525 Black 19ml             | £8.99  |
| CL1526 B/C/M/Y/GY 9ml         | £8.99  |
| PG137 Black 11ml              | £11.99 |
| PG40 Black 16ml               | £14.99 |
| PG50 Black 22ml               | £21.99 |
| PG512 Black 15ml              | £14.99 |
| PG540 Black 8ml               | £11.99 |
| CL138 Colour 9ml              | £15.99 |
| CL141 Colour 12ml             | £18.99 |
| CL151 Colour 21ml             | £25.99 |
| CL152 Colour 21ml             | £18.99 |
| CL1511 Colour 9ml             | £15.99 |
| CL1513 Colour 13ml            | £18.99 |
| CL1541 Colour 13ml            | £15.99 |
| EP-100 Ink & Paper            | £26.99 |
| KP-108IN Ink & Paper          | £29.99 |

Many more in stock!

#### Dell Cartridges

Original and Compatible Dell cartridges in stock!

#### HP Compatibles

|                         |        |
|-------------------------|--------|
| No.15 Black 46ml        | £4.99  |
| No.21 Black 10ml        | £7.99  |
| No.22 Colour 21ml       | £11.99 |
| No.45 Black 45ml        | £4.99  |
| No.56 Black 24ml        | £9.99  |
| No.57 Colour 24ml       | £12.99 |
| No.78 Colour 36ml       | £9.99  |
| No.110 Colour 12ml      | £10.99 |
| No.300XL Black 18ml     | £14.99 |
| No.300XL Colour 18ml    | £16.99 |
| No.301XL Black 15ml     | £14.99 |
| No.301XL Colour 18ml    | £16.99 |
| No.336 Black 10ml       | £7.99  |
| No.337 Black 21ml       | £10.99 |
| No.338 Black 21ml       | £12.99 |
| No.342 Black 34ml       | £10.99 |
| No.342 Colour 12ml      | £10.99 |
| No.343 Colour 21ml      | £12.99 |
| No.348 Colour 21ml      | £14.99 |
| No.348 Photo 21ml       | £12.99 |
| No.350XL Black 30ml     | £16.99 |
| No.351XL Colour 20ml    | £16.99 |
| No.363 Black 20ml       | £6.99  |
| No.363 C/M/Y/PC/PM each | £4.99  |
| No.364 Black 20ml       | £6.99  |
| No.364 PB/C/M/Y each    | £5.99  |

#### HP Originals

|                             |        |
|-----------------------------|--------|
| No.21 Black 5ml             | £10.99 |
| No.22 Colour 5ml            | £13.99 |
| No.38 All Colours 27ml each | £24.99 |
| No.56 Black 19ml            | £16.99 |
| No.57 Colour 17ml           | £24.99 |
| No.58 Photo 17ml            | £22.99 |
| No.100 Grey 15ml            | £22.99 |
| No.110 Colour 5ml           | £17.99 |
| No.300 Black 4ml            | £10.99 |
| No.301 Black 3ml            | £8.99  |
| No.301 Colour 3ml           | £10.99 |
| No.337 Black 11ml           | £16.99 |
| No.338 Black 11ml           | £17.99 |
| No.339 Black 21ml           | £23.99 |
| No.343 Colour 7ml           | £18.99 |
| No.344 Colour 14ml          | £26.99 |
| No.350 Black 4.5ml          | £11.99 |
| No.351 Colour 3.5ml         | £13.99 |
| No.363 Black 6ml            | £12.99 |
| No.363 C/M/Y/PC/PM each     | £8.99  |
| No.364 Black 6ml            | £7.99  |
| No.364 PB/C/M/Y 3ml each    | £6.99  |
| No.801 Colour 9ml           | £10.99 |
| No.901 Colour 9ml           | £13.99 |
| No.920XL Black 49ml         | £19.99 |
| No.920XL C/M/Y 6ml each     | £8.99  |
| No.940XL Black 49ml         | £23.99 |
| No.940XL C/M/Y 16ml each    | £15.99 |

Many more in stock!

#### Lexmark Compatibles

|              |        |
|--------------|--------|
| No.1 Colour  | £10.99 |
| No.2 Colour  | £11.99 |
| No.3 Black   | £11.99 |
| No.16 Black  | £11.99 |
| No.17 Black  | £9.99  |
| No.26 Colour | £12.99 |
| No.27 Colour | £11.99 |
| No.31 Photo  | £11.99 |
| No.32 Black  | £9.99  |
| No.33 Colour | £11.99 |
| No.34 Colour | £11.99 |
| No.35 Colour | £12.99 |

#### Lexmark Originals

|                            |        |
|----------------------------|--------|
| No.1 Colour                | £19.99 |
| No.14 Black                | £18.99 |
| No.15 Colour               | £18.99 |
| No.17 Black                | £17.99 |
| No.23 Black                | £16.99 |
| No.24 Colour               | £18.99 |
| No.27 Colour               | £14.99 |
| No.28 Black                | £16.99 |
| No.29 Colour               | £19.99 |
| No.32 Black                | £21.99 |
| No.33 Colour               | £16.99 |
| No.36 Black                | £18.99 |
| No.37 Colour               | £22.99 |
| No.43XL Colour             | £22.99 |
| No.44XL Black              | £13.99 |
| No.100 Black               | £13.99 |
| No.100 Cyan / Mag / Yellow | £8.99  |

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#### Brother Compatibles

|                       |        |
|-----------------------|--------|
| LC900 Black           | £3.99  |
| LC900 C/M/Y           | £2.99  |
| LC900 Set of 4        | £11.99 |
| LC970 / 1000 Black    | £3.99  |
| LC970 / 1000 C/M/Y    | £2.99  |
| LC970 / 1000 Set of 4 | £11.99 |
| LC980 / 1100 Black    | £3.99  |
| LC980 / 1100 C/M/Y    | £2.99  |
| LC980 / 1100 Set of 4 | £11.99 |
| LC985 Black           | £3.99  |
| LC985 C/M/Y           | £2.99  |
| LC985 Set of 4        | £11.99 |

Brother originals also in stock!

#### Kodak Original Ink / Paper

|                             |        |
|-----------------------------|--------|
| ESP Black Series 10 Ink     | £6.99  |
| ESP Colour Series 10 Ink    | £12.99 |
| ESP Black Series 30 Ink     | £6.99  |
| ESP Colour Series 30 Ink    | £12.99 |
| ESP Black/Colour Twin Packs | £18.99 |

Kodak Photo Paper also in stock!

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|--|-----------------|--------|
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| Smooth Gloss 290g, 6x4, 100 sheets       |                 | £17.99 |
| Smooth Gloss 290g, 7x5, 100 sheets       |                 | £23.99 |
| Smooth Gloss 290g, A4, 25                | <b>+10 FREE</b> | £10.99 |
| Smooth Gloss 290g, A4, 100               |                 | £35.99 |
| Smooth Gloss 290g, A3, 25 sheets         |                 | £27.99 |
| Smooth Gloss 290g, A3+, 25 sheets        |                 | £29.99 |
| Smooth Pearl 290g, 6x4, 100 sheets       |                 | £17.99 |
| Smooth Pearl 290g, 7x5, 100 sheets       |                 | £23.99 |
| Smooth Pearl 290g, A4, 25                | <b>+10 FREE</b> | £10.99 |
| Smooth Pearl 290g, A4, 100               |                 | £35.99 |
| Smooth Pearl 290g, A3, 25 sheets         |                 | £27.99 |
| Smooth Pearl 290g, A3+, 25 sheets        |                 | £29.99 |
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| Smooth H/weight Matt 200g, A4, 50 sheets |                 | £12.99 |
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**NP400** for Minolta £12.99  
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The P-Type square/rectangular filter system consists of three parts:

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- 2) A filter holder clips onto the ring
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P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters £9.99

P-Type Six-Piece Neutral Density Filter Kit

£49.99  
£43.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

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ET-67 Canon 100/2.8 Macro £9.99  
ET-67B Canon 60/2.8 £9.99  
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EW-78BII Canon 28-135 IS £9.99  
EW-78D Canon 18-200 IS £9.99  
EW-78E Canon 18-55 IS £12.99  
EW-83E Canon 17-40/4.0 £12.99  
EW-83J Canon 17-55/2.8 £12.99  
HB-25 Nikon 24-85, 24-120 £12.99  
HB-37 Nikon 55-200 VR £7.99  
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62mm Shaped Petal Hood £7.99  
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72mm Shaped Petal Hood £9.99  
77mm Shaped Petal Hood £9.99  
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## SCREW-TYPE FILTERS

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Japanese Optical Glass Filters  
Coated to reduce lens flare and reflections.

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy

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72mm UV / Haze £11.99  
77mm UV / Haze £14.99  
82mm UV / Haze £17.99  
86mm UV / Haze £22.99

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Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing £18.99  
52mm Circular Polarizing £19.99  
55mm Circular Polarizing £21.99  
58mm Circular Polarizing £24.99  
62mm Circular Polarizing £29.99  
67mm Circular Polarizing £34.99  
72mm Circular Polarizing £39.99  
77mm Circular Polarizing £44.99  
82mm Circular Polarizing £49.99  
86mm Circular Polarizing £59.99

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Skylight Filters

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77mm Skylight £16.99

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Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

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Starburst Filters

These add a dramatic star cross flare to bright light sources, such as street lights. They also give a slight soft focus effect.

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58mm Starburst x4/8, each £15.99  
67mm Starburst x4/8, each £21.99  
72mm Starburst x4/8, each £27.99

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We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.

Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new MkII version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

Genuine LightCraftWorkshop filters - beware of imitations!

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77mm FaderND MkII £99.99

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Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

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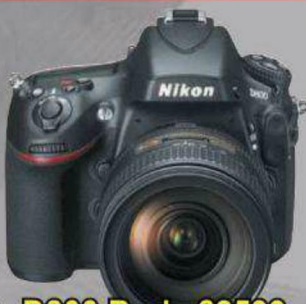
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| <b>ALL USED DIGITAL</b>           |  | <b>EOS 50D/30D body ea</b> £39           |  | <b>135 F3.5</b> £29                   |  | <b>100-300 F4.5/5.6 APO D</b> £269   |  | <b>18-200 F3.5/5.6 DC OSII</b> £239 |  | <b>35-105 F3.5/4.5</b> £149         |  |
| <b>CANON USED</b>                 |  | <b>K1000 Super body</b> £179             |  | <b>600 F4.5 + case</b> £999           |  | <b>100-300 F4.5/5.6 APO</b> £199     |  | <b>18-200 F3.5/5.6 DC</b> £139      |  | <b>50 F3.5 macro</b> £129           |  |
| <b>1DS MKIII body</b> £2999       |  | <b>DBG3 mint</b> £59                     |  | <b>8-15 F4.1 M-box</b> £999           |  | <b>100-300 F4.5/5.6</b> £149         |  | <b>28-200 F3.5/5.6 DC</b> £129      |  | <b>75-150 F4</b> £129               |  |
| <b>1DS MKIII body</b> £1299       |  | <b>DBG4 mint</b> £169                    |  | <b>10-22 F3.5/4.5 EFS</b> £549        |  | <b>105-210 F4.5 ULD C</b> £299       |  | <b>30 F1.4 EX DC box</b> £299       |  | <b>135 F2.8</b> £149                |  |
| <b>1D MKIII body M-box</b> £1699  |  | <b>AF540F02G M-box</b> £279              |  | <b>17-55 F2.8 IS U EFS box</b> £649   |  | <b>2X B Extender</b> £69             |  | <b>50 F2.8 EX DG</b> £179           |  | <b>135 F4.5 macro M-box</b> £249    |  |
| <b>1D MKII body M-box</b> £1399   |  | <b>AF540F02A M-box</b> £279              |  | <b>18-135 F3.5/5.6 IS</b> £249        |  | <b>20X 60-300 F4.5/6</b> £199        |  | <b>50-500 F4.5/6.3 EX DG</b> £599   |  | <b>200 F4</b> £79                   |  |
| <b>1D MKII body M-box</b> £1649   |  | <b>Sony A900 body box</b> £1399          |  | <b>18-55 F3.5/5.6 EFS</b> £79         |  | <b>Winder A</b> £29                  |  | <b>55-200 F4.5/6 DC Mint</b> £49    |  | <b>T32 flash</b> £49                |  |
| <b>1D MKII body M-box</b> £799    |  | <b>Sony A850 body M-box</b> £1299        |  | <b>18-135 F3.5/5.6 IS</b> £249        |  | <b>Auto bellows</b> £149             |  | <b>70 F2.8 EX DG box</b> £289       |  | <b>Man ext tube 7/14/25 ea</b> £24  |  |
| <b>7D body box</b> £899           |  | <b>Sony A700 body box</b> £399           |  | <b>24 F3.5 L TSE M</b> £879           |  | <b>CANON FLASH USED</b>              |  | <b>70-300 F4.5/6 DC</b> £69         |  | <b>Auto ext tube 7/14/25 ea</b> £39 |  |
| <b>5D MKII body box</b> £1299     |  | <b>Sony A450 body box</b> £269           |  | <b>24-85 F3.5/4.5 U</b> £169          |  | <b>244T</b> £29                      |  | <b>80-400 F4.5/5.6 OS</b> £499      |  | <b>PENTAX 35mm AF USED</b> £89      |  |
| <b>5D MKI body</b> £599/699       |  | <b>Sony A400 body box</b> £269           |  | <b>24-105 F3.5/5.6 U</b> £179         |  | <b>299T</b> £49                      |  | <b>80-400 F4.5/5.6 OS</b> £499      |  | <b>M25N body</b> £79                |  |
| <b>50D body</b> £499              |  | <b>Sony A200 body box</b> £239           |  | <b>28-80 F3.5/5.6 II</b> £79          |  | <b>CONTRAX RF USED</b>               |  | <b>105 F2.8 EX DG</b> £219          |  | <b>12-24 F4.5</b> £149              |  |
| <b>40D body</b> £399              |  | <b>Sony A100 body box</b> £179           |  | <b>28-90 F4.5/5.6 U</b> £89           |  | <b>G2 body Titanium</b> £429         |  | <b>120-300 F2.8 EX DG</b> £1199     |  | <b>18-55 F3.5/5.6 WR</b> £89        |  |
| <b>30D body box</b> £249          |  | <b>HVL-F42AM flash</b> £149              |  | <b>28-105 F3.5/4.5 U</b> £179         |  | <b>28 F2.8 Titanium M</b> £199       |  | <b>120-300 F2.8 EX DG</b> £1199     |  | <b>18-55 F3.5/5.6</b> £49           |  |
| <b>20D body</b> £199              |  | <b>HVL-F36AM flash</b> £129              |  | <b>28-135 F4.5/5.6 box</b> £249       |  | <b>Polaroid Back HP401</b> £39       |  | <b>120-300 F2.8 EX DG</b> £1199     |  | <b>18-55 F3.5/5.6</b> £49           |  |
| <b>100D body</b> £129             |  | <b>Nissin DS60</b> £129                  |  | <b>28-135 F4.5/5.6 U</b> £179         |  | <b>28 F2.8 Titanium M</b> £199       |  | <b>120-300 F2.8 EX DG</b> £1199     |  | <b>18-55 F3.5/5.6</b> £49           |  |
| <b>110D body box</b> £229         |  | <b>Sigma EF530DG Super</b> £99           |  | <b>35-135 F4.5/5.6 USM</b> £129       |  | <b>TLA30 flash</b> £29               |  | <b>150-500 F5.6/6.3 DG OS</b> £649  |  | <b>28-70 F4.5</b> £129              |  |
| <b>600D body</b> £479             |  | <b>VG700AM grip</b> £169                 |  | <b>45 F2.8 TSE box</b> £599           |  | <b>CONTRAX SLR USED</b>              |  | <b>150-500 F5.6/6.3 DG OS</b> £649  |  | <b>43 F1.9 M-box</b> £399           |  |
| <b>400D body</b> £199             |  | <b>Minolta VCTD grip</b> £149            |  | <b>50 F1.4 M M-box</b> £259           |  | <b>167MT body</b> £99                |  | <b>150-500 F5.6/6.3 DG OS</b> £649  |  | <b>50 F2.8 DFA M-box</b> £299       |  |
| <b>300D body</b> £99              |  | <b>SAMSUNG USED</b>                      |  | <b>50-250 F4.5/5.6 IS EFS</b> £199    |  | <b>180 F2.8 SLR</b> £399             |  | <b>50 F4.5 EX DG</b> £269           |  | <b>55 F1.4 SDM M-box</b> £469       |  |
| <b>BG-E1</b> £49                  |  | <b>50 F2.8 E</b> £179                    |  | <b>70-200 F2.8 L IS U</b> £199        |  | <b>FUJI 35MM USED</b>                |  | <b>55-200 F4.5/6.3 EX DG</b> £599   |  | <b>28-70 F4.5</b> £129              |  |
| <b>BG-E2</b> £49                  |  | <b>50 F2.8 E</b> £179                    |  | <b>70-200 F2.8 L IS U</b> £199        |  | <b>Massive Fujica outfit just in</b> |  | <b>1.4x conv EX DG M-box</b> £179   |  | <b>200 F2.8 SDM M-box</b> £599      |  |
| <b>BG-E3</b> £49                  |  | <b>50 F2.8 E</b> £179                    |  | <b>70-200 F2.8 L IS U</b> £199        |  | <b>FUJI MFD FORMAT USED</b>          |  | <b>1.4x conv conv</b> £69           |  | <b>AF2000 Mint unused</b> £69       |  |
| <b>BG-E4 (SD MKII)</b> £89        |  | <b>Toyto 54C monorail</b> £299           |  | <b>70-200 F4.1 L M</b> £429           |  | <b>250 F5.6 GX680</b> £249           |  | <b>1.4x conv conv</b> £69           |  | <b>360FZT flash</b> £149            |  |
| <b>BG-E5</b> £89                  |  | <b>Schneider Super Ang 90 F8.34</b> £299 |  | <b>70-200 F4.1 L M</b> £429           |  | <b>HASSELBLAD XPAN USED</b>          |  | <b>1.4x conv conv</b> £69           |  | <b>500FZT flash</b> £149            |  |
| <b>BG-E6 (SD MKII)</b> £129       |  | <b>Polaroid back</b> £49                 |  | <b>70-300 F4.6 IS</b> £299            |  | <b>XPan I + 45 F4.5</b> £1199        |  | <b>1.4x conv conv</b> £69           |  | <b>SIGMA MPK AF USED</b> £89        |  |
| <b>BG-E7</b> £129                 |  | <b>70-300 F4.6 IS</b> £299               |  | <b>70-300 F4.6 IS</b> £299            |  | <b>30 F5.6</b> £219                  |  | <b>1.4x conv conv</b> £69           |  | <b>8 F4 EX M-box</b> £129           |  |
| <b>BG-E8 M-box</b> £99            |  | <b>Toyto quick roll slider</b> £249      |  | <b>70-300 F4.5/5.6 II</b> £169        |  | <b>70 F2.8 EX</b> £399               |  | <b>1.4x conv conv</b> £69           |  | <b>12-24 F4.5/5.6 EX M</b> £399     |  |
| <b>BG-E9 M-box</b> £109           |  | <b>Fidelity double dark sl ea1E</b> £169 |  | <b>100 F2.8 U</b> £359                |  | <b>70 F2.8 EX</b> £399               |  | <b>1.4x conv conv</b> £69           |  | <b>24-70 F2.8 EX DG mint</b> £299   |  |
| <b>G12 compact M-box</b> £329     |  | <b>BRONICA RF USED</b>                   |  | <b>100 F2.8 M</b> £299                |  | <b>70 F2.8 EX</b> £399               |  | <b>1.4x conv conv</b> £69           |  | <b>50-500 F4.5/6.3 EX DG</b> £599   |  |
| <b>G12 compact box</b> £329       |  | <b>55 F4.5/5.6 IS</b> £549               |  | <b>100 F2.8 M</b> £299                |  | <b>70 F2.8 EX</b> £399               |  | <b>1.4x conv conv</b> £69           |  | <b>50-500 F4.5/6.3 EX DG</b> £599   |  |
| <b>G12 compact box</b> £169       |  | <b>45 F4.5/5.6 IS</b> £399               |  | <b>100 F2.8 M</b> £299                |  | <b>70 F2.8 EX</b> £399               |  | <b>1.4x conv conv</b> £69           |  | <b>50-500 F4.5/6.3 EX DG</b> £599   |  |
| <b>G9S compact M-box</b> £299     |  | <b>Polarising filter kit</b> £99         |  | <b>100-400 F4.5/5.6 L M-box</b> £1099 |  | <b>9035WC + viewfinder</b> £2199     |  | <b>1.4x conv conv</b> £69           |  | <b>50-500 F4.5/6.3 EX DG</b> £599   |  |
| <b>SK11 IS compact M-box</b> £299 |  | <b>BRONICA ETRS 645 USED</b>             |  | <b>100-400 F4.5/5.6 L M-box</b> £1099 |  | <b>500CM + 50 CF + A12</b> £999      |  | <b>1.4x conv conv</b> £69           |  | <b>50-500 F4.5/6.3 EX DG</b> £599   |  |
| <b>SK11 IS compact M-box</b> £199 |  | <b>ETRS + 75 F2.8 + 120F299</b>          |  | <b>135 F2.1 L U M</b> £879            |  | <b>PM90 prism</b> £199               |  | <b>1.4x conv conv</b> £69           |  | <b>50-500 F4.5/6.3 EX DG</b> £599   |  |
| <b>50D compact</b> £399           |  | <b>50 F2.8 E</b> £179                    |  | <b>135 F2.1 L U M</b> £879            |  | <b>WLF prism</b> £199                |  | <b>1.4x conv conv</b> £69           |  | <b>50-500 F4.5/6.3 EX DG</b> £599   |  |
| <b>50D compact</b> £399           |  | <b>50 F2.8 E</b> £179                    |  | <b>135 F2.1 L U M</b> £879            |  | <b>WLF prism</b> £199                |  | <b>1.4x conv conv</b> £69           |  | <b>50-500 F4.5/6.3 EX DG</b> £599   |  |
| <b>50D compact</b> £399           |  | <b>50 F2.8 E</b> £179                    |  | <b>135 F2.1 L U M</b> £879            |  | <b>WLF prism</b> £199                |  | <b>1.4x conv conv</b> £69           |  | <b>50-500 F4.5/6.3 EX DG</b> £599   |  |
| <b>50D compact</b> £399           |  | <b>50 F2.8 E</b> £179                    |  | <b>135 F2.1 L U M</b> £879            |  | <b>WLF prism</b> £199                |  | <b>1.4x conv conv</b> £69           |  | <b>50-500 F4.5/6.3 EX DG</b> £599   |  |
| <b>50D compact</b> £399           |  | <b>50 F2.8 E</b> £179                    |  | <b>135 F2.1 L U M</b> £879            |  | <b>WLF prism</b> £199                |  | <b>1.4x conv conv</b> £69           |  | <b>50-500 F4.5/6.3 EX DG</b> £599   |  |
| <b>50D compact</b> £399           |  | <b>50 F2.8 E</b> £179                    |  | <b>135 F2.1 L U M</b> £879            |  | <b>WLF prism</b> £199                |  | <b>1.4x conv conv</b> £69           |  | <b>50-500 F4.5/6.3 EX DG</b> £599   |  |
| <b>50D compact</b> £399           |  | <b>50 F2.8 E</b> £179                    |  | <b>135 F2.1 L U M</b> £879            |  | <b>WLF prism</b> £199                |  | <b>1.4x conv conv</b> £69           |  | <b>50-500 F4.5/6.3 EX DG</b> £599   |  |
| <b>50D compact</b> £399           |  | <b>50 F2.8 E</b> £179                    |  | <b>135 F2.1 L U M</b> £879            |  | <b>WLF prism</b> £199                |  | <b>1.4x conv conv</b> £69           |  | <b>50-500 F4.5/6.3 EX DG</b> £599   |  |
| <b>50D compact</b> £399           |  | <b>50 F2.8 E</b> £179                    |  | <b>135 F2.1 L U M</b> £879            |  | <b>WLF prism</b> £199                |  | <b>1.4x conv conv</b> £69           |  | <b>50-500 F4.5/6.3 EX DG</b> £599   |  |
| <b>50D compact</b> £399           |  | <b>50 F2.8 E</b> £179                    |  | <b>135 F2.1 L U M</b> £879            |  | <b>WLF prism</b> £199                |  | <b>1.4x conv conv</b> £69           |  | <b>50-500 F4.5/6.3 EX DG</b> £599   |  |
| <b>50D compact</b> £399           |  | <b>50 F2.8 E</b> £179                    |  | <b>135 F2.1 L U M</b> £879            |  | <b>WLF prism</b> £199                |  | <b>1.4x conv conv</b> £69           |  | <b>50-500 F4.5/6.3 EX DG</b> £599   |  |
| <b>50D compact</b> £399           |  | <b>50 F2.8 E</b> £179                    |  | <b>135 F2.1 L U M</b> £879            |  | <b>WLF prism</b> £199                |  | <b>1.4x conv conv</b> £69           |  | <b>50-500 F4.5/6.3 EX DG</b> £599   |  |
| <b>50D compact</b> £399           |  | <b>50 F2.8 E</b> £179                    |  | <b>135 F2.1 L U M</b> £879            |  | <b>WLF prism</b> £199                |  | <b>1.4x conv conv</b> £69           |  | <b>50-500 F4.5/6.3 EX DG</b> £599   |  |
| <b>50D compact</b> £399           |  | <b>50 F2.8 E</b> £179                    |  | <b>135 F2.1 L U M</b> £879            |  | <b>WLF prism</b> £199                |  | <b>1.4x conv conv</b> £69           |  | <b>50-500 F4.5/6.3 EX DG</b> £599   |  |
| <b>50D compact</b> £399           |  | <b>50 F2.8 E</b> £179                    |  | <b>135 F2.1 L U M</b> £879            |  | <b>WLF prism</b> £199                |  | <b>1.4x conv conv</b> £69           |  | <b>50-500 F4.5/6.3 EX DG</b> £599   |  |
| <b>50D compact</b> £399           |  | <b>50 F2.8 E</b> £179                    |  | <b>135 F2.1 L U M</b> £879            |  | <b>WLF prism</b> £199                |  | <b>1.4x conv conv</b> £69           |  | <b>50-500 F4.5/6.3 EX DG</b> £599   |  |
| <b>50D compact</b> £399           |  | <b>50 F2.8 E</b> £179                    |  | <b>135 F2.1 L U M</b> £879            |  | <b>WLF prism</b> £199                |  | <b>1.4x conv conv</b> £69           |  | <b>50-500 F4.5/6.3 EX DG</b> £599   |  |
| <b>50D compact</b> £399           |  | <b>50 F2.8 E</b> £179                    |  | <b>135 F2.1 L U M</b> £879            |  | <b>WLF prism</b> £199                |  | <b>1.4x conv conv</b> £69           |  | <b>50-500 F4.5/6.3 EX DG</b> £599   |  |
| <b>50D compact</b> £399           |  | <b>50 F2.8 E</b> £179                    |  | <b>135 F2.1 L U M</b> £879            |  | <b>WLF prism</b> £199                |  | <b>1.4x conv conv</b> £69           |  | <b>50-500 F4.5/6.3 EX DG</b> £599   |  |
| <b>50D compact</b> £399           |  | <b>50 F2.8 E</b> £179                    |  | <b>135 F2.1 L U M</b> £879            |  | <b>WLF prism</b> £199                |  | <b>1.4x conv conv</b> £69           |  | <b>50-500 F4.5/6.3 EX DG</b> £599   |  |
| <b>50D compact</b> £399           |  | <b>50 F2.8 E</b> £179                    |  | <b>135 F2.1 L U M</b> £879            |  | <b>WLF prism</b> £199                |  | <b>1.4x conv conv</b> £69           |  | <b>50-500 F4.5/6.3 EX DG</b> £599   |  |
| <b>50D compact</b> £399           |  | <b>50 F2.8 E</b> £179                    |  | <b>135 F2.1 L U M</b> £879            |  | <b>WLF prism</b> £199                |  | <b>1.4x conv conv</b> £69           |  | <b>50-500 F4.5/6.3 EX DG</b> £599   |  |
| <b>50D compact</b> £399           |  | <b>50 F2.8 E</b> £179                    |  | <b>135 F2.1 L U M</b> £879            |  | <b>WLF prism</b> £199                |  | <b>1.4x conv conv</b> £69           |  | <b>50-500 F4.5/6.3 EX DG</b> £599   |  |
| <b>50D compact</b> £399           |  | <b>50 F2.8 E</b> £179                    |  | <b>135 F2.1 L U M</b> £879            |  | <b>WLF prism</b> £199                |  | <b>1.4x conv conv</b> £69           |  | <b>50-500 F4.5/6.3 EX DG</b> £599   |  |
| <b>50D compact</b> £399           |  | <b>50 F2.8 E</b> £179                    |  | <b>135 F2.1 L U M</b> £879            |  | <b>WLF prism</b> £199                |  | <b>1.4x conv conv</b> £69           |  | <b>50-500 F4.5/6.3 EX DG</b> £599   |  |
| <b>50D compact</b> £399           |  | <b>50 F2.8 E</b> £179                    |  | <b>135 F2.1 L U M</b> £879            |  | <b>WLF prism</b> £199                |  | <b>1.4x conv conv</b> £69           |  | <b>50-500 F4.5/6.3 EX DG</b> £599   |  |
| <b>50D compact</b> £399           |  | <b>50 F2.8 E</b> £179                    |  | <b>135 F2.1 L U M</b> £879            |  | <b>WLF prism</b> £199                |  | <b>1.4x conv conv</b> £69           |  | <b>50-500 F4.5/6.3 EX DG</b> £599   |  |
| <b>50D compact</b> £399           |  | <b>50 F2.8 E</b> £179                    |  | <b>135 F2.1 L U M</b> £879            |  | <b>WLF prism</b> £199                |  | <b>1.4x conv conv</b> £69           |  | <b>50-500 F4.5/6.3 EX DG</b> £599   |  |
| <b>50D compact</b> £399           |  | <b>50 F2.8 E</b> £179                    |  | <b>135 F2.1 L U M</b> £879            |  | <b>WLF prism</b> £199                |  | <b>1.4x conv conv</b> £69           |  | <b>50-500 F4.5/6.3 EX DG</b> £599   |  |
| <b>50D compact</b> £399           |  | <b>50 F2.8 E</b> £179                    |  | <b>135 F2.1 L U M</b> £879            |  | <b>WLF prism</b> £199                |  | <b>1.4x conv conv</b> £69           |  | <b>50-500 F4.5/6.3 EX DG</b> £599   |  |
| <b>50D compact</b> £399           |  | <b>50 F2.8 E</b> £179                    |  | <b>135 F2.1 L U M</b> £879            |  | <b>WLF prism</b> £199                |  | <b>1.4x conv conv</b> £69           |  | <b>50-500 F4.5/6.3 EX DG</b> £599   |  |
| <b>50D compact</b> £399           |  | <b>50 F2.8 E</b> £179                    |  | <b>135 F2.1 L U M</b> £879            |  | <b>WLF prism</b> £199                |  | <b>1.4x conv conv</b> £69           |  | <b>50-500 F4.5/6.3 EX DG</b> £599   |  |
| <b>50D compact</b> £399           |  | <b>50 F2.8 E</b> £179                    |  | <b>135 F2.1 L U M</b> £879            |  | <b>WLF prism</b> £199                |  | <b>1.4x conv conv</b> £69           |  | <b>50-500 F4.5/6.3 EX DG</b> £599   |  |
| <b>50D compact</b> £399           |  | <b>50 F2.8 E</b> £179                    |  | <b>135 F2.1 L U M</b> £879            |  | <b>WLF prism</b> £199                |  | <b>1.4x conv conv</b> £69           |  | <b>50-500 F4.5/6.3 EX DG</b> £599   |  |
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- ▶ High ISO (100-6400) sensitivity
- ▶ EXPEED 2 processing engine
- ▶ Durable design



D7000 Body Only **£895.00**  
D7000 + 18-105 VR **£1,089.99**

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- ▶ High ISO (200-3200)
- ▶ D-Movie function
- ▶ 7 fps continuous shooting
- ▶ Durable, magnesium alloy body



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- ▶ Stylish, Compact Design
- ▶ Ultra high-speed AF
- ▶ Full HD Video Recording
- ▶ 3.0" Touch-screen LCD

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## Panasonic DMC-GX1

- ▶ 16.0 Megapixels
- ▶ Small & Lightweight body
- ▶ Easy Manual Control
- ▶ 3.0" LCD touch-screen
- ▶ Full HD Video Recording



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## Panasonic DMC-GF3

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- ▶ Small & Lightweight body
- ▶ 1920 x 1080 Full HD Movie
- ▶ 3.0" LCD Screen
- ▶ Advanced iA (Intelligent Auto)



Lumix GF3 Body Only **£289.99**  
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\*Cashback only available on 14-42 X Zoom kit

## Panasonic DMC-G3

- ▶ 16.0 Megapixels
- ▶ Small & Lightweight body
- ▶ 1920 x 1080 Full HD Movie
- ▶ 3.0" LCD Touch-Screen
- ▶ iA Plus for Easy Manual Adjustment



Lumix G3 + 14-42 OIS **£419.99**  
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- ▶ Full HD Video Recording
- ▶ POWER O.I.S
- ▶ 3.0" LCD Screen



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| DMC-S3 Black (Olympic Kit) | <b>£69.00</b> | DMC-FS37     | <b>£139.00</b> |
| DMC-S5 Black               | <b>£99.99</b> | DMC-FS40     | <b>£119.99</b> |
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| DMC-FT4  | <b>£329.99</b> |
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| AF-D 14mm f/2.8D           | <b>£1,249.99</b> | AF-S 85mm f/3.5G DX Micro  | <b>£419.99</b>   | AF-S 18-55mm f/3.5-5.6G II     | <b>£127.99</b>   |
| AF-D 16mm f/2.8D Fisheye   | <b>£613.99</b>   | PC-E 85mm f/2.8D ED        | <b>£1,411.99</b> | AF-S 18-55mm f/3.5-5.6G VR     | <b>£125.00</b>   |
| AF-D 20mm f/2.8            | <b>£469.99</b>   | AF-DC 105mm f/2.0 Nikkor   | <b>£794.99</b>   | AF-S 18-105mm f/3.5-5.6G VR    | <b>£194.99</b>   |
| AF-D 24mm f/2.8D           | <b>£344.99</b>   | AF-S 105mm f/2.8 VR IF-ED  | <b>£629.99</b>   | AF-S 18-200mm f/3.5-5.6G VR II | <b>£614.99</b>   |
| AF-S Nikkor 24mm f/1.4G ED | <b>£1,603.99</b> | AF-D 135mm f/2.0D          | <b>£991.99</b>   | AF-S 24-70mm f/2.8G ED         | <b>£1,219.00</b> |
| PC-E 24mm f/3.5D ED        | <b>£1,429.99</b> | AF-D 180mm f/2.8 IF-ED     | <b>£628.99</b>   | AF-D 24-85mm f/2.8-4           | <b>£529.99</b>   |
| AF-D 28mm f/2.8            | <b>£226.99</b>   | AF-S 200mm f/2G ED VR II   | <b>£4,199.99</b> | AF-S 24-120mm f/4G ED VR       | <b>£862.99</b>   |
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| PC-E 45mm f/2.8D ED Micro  | <b>£1,429.99</b> | AF-S 500mm f/4G ED VR      | <b>£5,899.99</b> | AF-S 70-300mm f/4.5-5.6G VR    | <b>£445.99</b>   |
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| 15mm f/2.8 EX DG (Fisheye)      | <b>£499.99</b>   |
| 20mm f/1.8 EX DG                | <b>£499.99</b>   |
| 24mm f/1.8 EX DG                | <b>£449.99</b>   |
| 28mm f/1.8 EX DG                | <b>£369.99</b>   |
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| 10-20mm f/3.5 EX DC HSM     | <b>£499.00</b> |
| 12-24mm f/4.5-5.6 DG HSM II | <b>£679.00</b> |
| 17-50mm f/2.8 EX DC OS HSM  | <b>£529.00</b> |
| 17-70mm f/2.8-4 DC Macro OS | <b>£339.99</b> |

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| 18-125mm f/3.8-5.6 DC OS HSM    | <b>£253.99</b>      |
| 18-200mm f/3.5-6.3 DC           | <b>from £179.99</b> |
| 18-200mm f/3.5-6.3 DC OS HSM    | <b>£248.00</b>      |
| 18-200mm f/3.5-6.3 DC OS HSM II | <b>£339.00</b>      |
| 18-250mm f/3.5-6.3 DC OS HSM    | <b>£399.00</b>      |
| 24-70mm f/2.8 EX DG HSM         | <b>£639.00</b>      |

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| 70-200mm f/2.8 EX DG OS HSM   | <b>£999.00</b>    |
| 70-300mm f/4-5.6 DG Macro     | <b>£119.99</b>    |
| 70-300mm f/4-5.6 APO DG Macro | <b>£169.99</b>    |
| 70-300mm f/4-5.6 DG OS        | <b>£299.00</b>    |
| 120-300mm f/2.8 EX DG OS HSM  | <b>£2,049.00</b>  |
| 120-400mm f/4.5-5.6 DG OS HSM | <b>£679.99</b>    |
| 150-500mm f/5-6.3 DG OS HSM   | <b>£759.00</b>    |
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## SIGMA DP1 / DP2 Merrill

- Foveon X3 Merrill Sensor
- 46 Megapixels
- 19mm f/2.8 (DP1) 30mm f/2.8 (DP2)
- Dual True II Engine
- 3.0" LCD Screen



SRP £780

## SIGMA SD1 - Merrill

- 46 megapixel, 23.5x15.7mm Full-color Foveon X3 Merrill sensor
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- 16.0 Megapixels
- 5x Optical Zoom
- 3.5" LCD Screen
- Wireless Image Transfer
- Face retouch



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| FinePix Z1000 EXR | <b>£219.00</b> |
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## FUJIFILM X100

- 12.3MP APS-C CMOS sensor
- 23mm prime lens
- f/2 - f/16 aperture range
- Revolutionary Hybrid Viewfinder
- One touch RAW shooting



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| X100 | <b>£679.00</b> |
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## FUJIFILM X100

Black Limited Edition

- 12.3MP APS-C CMOS sensor
- 23mm prime lens
- f/2 - f/16 aperture range
- Revolutionary Hybrid Viewfinder
- One touch RAW shooting



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| X100 Black | <b>£1,169.00</b> |
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## FUJIFILM X-Pro 1

- 16MP APS-C CMOS sensor
- Fujifilm X Mount
- Full manual controls
- 2nd generation Hybrid VF
- EXR Processor Pro



|         |                  |
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| X-PRO 1 | <b>£1,429.00</b> |
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## SAMSUNG WB700

- 14.2 megapixels
- 18x Ultra wide zoom lens
- Full manual control
- High Sensitivity ISO 3200
- 3.0" LCD Screen



|        |                |
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| WB-700 | <b>£124.00</b> |
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## SAMSUNG EX1

- 10 megapixels
- f/1.8 lens
- 3x Ultra wide zoom lens
- Ultra clear 3.0" rotating LCD
- High Dynamic Range Mode



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| EX1 | <b>£219.00</b> |
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## SONY NEX-5N

- 16.1 Effective Megapixels
- Slim, light and compact
- High Speed Capture (10fps)
- Full HD Movie
- 3.0" Tilt-angle LCD Screen



|                  |                |
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| NEX-5N Body Only | <b>£449.00</b> |
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NEX-5N + 18-55mm **£469.00**

## Tamron Lenses

|   |                |
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| SP AF 60mm f/2.0 Di II LD [IF] Macro 1:1      | <b>£369.99</b> |
| SP AF 90mm f/2.8 Di Macro 1:1                 | <b>£359.99</b> |
| SP AF 180mm f/3.5 Di LD [IF] Macro 1:1 (NAF)  | <b>£698.00</b> |
| SP AF 10-24mm f/3.5-4.5 Di II LD Asp [IF]     | <b>£368.99</b> |
| SP AF 17-50mm f/2.8 XR Di II VC LD Asp [IF]   | <b>£289.00</b> |
| SP AF 28-75mm f/2.8 XR Di LD [IF] Macro       | <b>£357.99</b> |
| AF 18-200mm f/3.5-6.3 XR Di II                | <b>£169.00</b> |
| AF 18-270mm f/3.5-6.3 Di II VC PZD LD [IF]    | <b>£429.00</b> |
| SP 24-70mm f2.8 Di VC USD                     | <b>£999.00</b> |
| AF 28-300mm f/3.5-6.3 XR Di LD Asp [IF] Macro | <b>£318.99</b> |
| AF 28-300mm f/3.5-6.3 XR Di VC LD [IF] Macro  | <b>£459.99</b> |
| SP AF 70-200mm f/2.8 Di LD [IF] Macro         | <b>£629.99</b> |
| AF 70-300 f/4-5.6 Di LD Macro                 | <b>£129.99</b> |
| SP 70-300 f/4-5.6 Di VC USD                   | <b>£339.99</b> |
| SP AF 200-500mm f/5.6-6.3 Di LD [IF]          | <b>£849.99</b> |

## Tokina Lenses

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| AT-X 35mm f/2.8 Macro     | <b>£399.99</b> |
| AT-X 100mm f/2.8 Macro    | <b>£399.99</b> |
| AT-X 10-17mm f/3.5-4.5 DX | <b>£509.99</b> |
| AT-X 11-16mm f/2.8 Pro    | <b>£529.99</b> |
| AT-X 12-24mm f/4 II       | <b>£529.99</b> |
| AT-X 16-28mm f/2.8 FX     | <b>£739.99</b> |
| AT-X 16.5-135mm f/3.5-5.6 | <b>£299.99</b> |
| T-X Pro 50-135mm f/2.8    | <b>£599.99</b> |
| AT-X 80-400mm f/4.5-5.6 D | <b>£599.99</b> |

## SONY NEX-7

- 24.3 Effective Megapixels
- Light magnesium body
- Full HD movies with AF tracking
- Very high speed burst shooting
- 3.0" Tilt-angle LCD Screen



|   |                  |
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| NEX-7 + Carl Zeiss Sonnar 24mm f/1.8 ZA + FREE SanDisk 16GB SDHC Card | <b>£1,734.99</b> |
|---|------------------|

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Whether you're looking to protect your lens, or to create a special effect, you should consider a Hoya filter.

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| HMC           | UV           | Circ-Pol     |
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| £19.80        | £44.86       | £64.99       |
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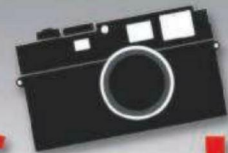
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| 70-210mm F4 MD       | E++ £249         | 18-35mm F4.5-6.7 J               | Mint- £149 |
| 100-300mm F5.6 MD    | E++ £335         | 18-55mm F3.5-5.6 DA AL WR        | E++ £49    |
| 135mm F3.5 MD        | E++ £49          | 21mm F3.2 DA AL LE               | Mint- £359 |
| 200mm F4 MD          | E++ £279         | 28-70mm F4 DA AL                 | E++ £49    |
| 300mm F4.5 MC        | E++ £39          | 28-80mm F3.5-5.6 SMC F           | E++ £35    |
| Motordrive I         | E++ £49          | 28-100mm F3.5-5.6 DA-LE          | E++ £49    |
| Winder D             | Exc / E++ £15    | 35mm F2.8 DA Limited Edition     | Mint- £269 |
| Winder G             | E++ / Unused £15 | 40mm F2.8 SMC DA Limited Edition | Mint- £219 |
| Auto 118X Flash      | E++ £29          | 50mm F1.4 SMC FA                 | Mint- £229 |
| Auto 132PX Flash     | E++ £29          | 50-200mm F4.5-6.7 DA ED          | E++ £109   |
| Auto 200X Flash      | E++ £39          | 50-200mm F4.5-6.7 DA ED WR       | E++ £109   |
| Auto 220X Flash      | Mint- £19        | 55-300mm F4.5-6.7 DA-LE          | E++ £199   |
| Auto 220X Flash      | E++ £15          | 55-300mm F4.5-6.7 DA-LE          | Mint- £359 |
| Auto 280 Flash       | E++ £25          | 77mm F1.8 Limited                | E++ £579   |
| Auto 280PX Flash     | E++ £15          | 80-200mm F4.7-5.6 F              | E++ £189   |
| Auto 360PX Flash     | Mint- £49        | Samsung 16-55mm F4.5-6.7 AL      | Mint- £169 |
| Auto 80PX Macroflash | E++ £75          | Sigma 28-105mm F3.5-5.6 UC       | E++ £35    |

## Nikon AF - Please Call

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|------------------------------|-------------------|------|
| F6 Body Only                 | E++ / Mint- £899  | £949 |
| F5 Body Only                 | Exc / E++ £199    | £299 |
| F100 Body + MB15 Grip        | E++ £159          |      |
| F100 Body Only               | As Seen / E++ £79 | £129 |
| F90X + MB10 Grip             | E++ £39           | £69  |
| F90X Body Only               | E++ £59           |      |
| F90 Body Only                | E++ £39           | £69  |
| F80 Black Body Only          | E++ £39           |      |
| F80 Black + 28-80mm          | E++ £89           |      |
| F80 Black + MB16 Grip        | E++ £69           | £79  |
| F80 Black Body Only          | As Seen / E++ £29 | £89  |
| F70 Body Only                | E++ £49           |      |
| F65 Chrome Body Only         | As Seen / E++ £35 | £45  |
| F60 + Sigma 28-300mm         | E++ £39           |      |
| F60 Chrome Body Only         | As Seen / E++ £15 | £49  |
| F55 Chrome Body + 28-100mm   | E++ £69           |      |
| F55 Chrome Body Only         | E++ £19           | £25  |
| F50 Black + 28-80mm          | E++ £15           | £25  |
| F50 Black Body Only          | E++ £15           | £25  |
| F50 Chrome Body Only         | E++ £19           | £29  |
| F801 + MF21 Databack         | E++ £39           |      |
| F801 Body Only               | E++ £39           |      |
| F601 Date Body Only          | E++ £29           |      |
| F601 + 35-70mm               | E++ £49           | £59  |
| F601 Body Only               | Exc / E++ £19     | £35  |
| F401S G/Date Body Only       | Unused £59        |      |
| Pronea 600i + 24-70mm        | E++ £79           |      |
| Pronea 3 + 30-80mm           | E++ £79           |      |
| 10.5mm F2.8 AF ED DX Fisheye | E++ £39           |      |

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|--------------------------------|------------------|------|
| 12-24mm F4 G AFS DX ED         | E++ / Mint- £399 | £419 |
| 17-55mm F2.8 G AFS DX IFED     | E++ £599         |      |
| 18mm F2.8 AFD                  | E++ £69          |      |
| 18-35mm F3.5-4.5 AFD           | E++ £259         |      |
| 18-70mm F3.5-4.5 AFS ED DXE    | E++ £129         | £159 |
| 18-105mm F3.5-4.5 AFS ED DX VR | E++ £159         |      |
| 20mm F2.8 AFD                  | Mint- £359       |      |
| 20-35mm F2.8 AFD               | E++ £49          |      |
| 24mm F2.8 AFD                  | E++ £249         |      |
| 24-85mm F2.8-4 AFD             | E++ £249         |      |
| 24-85mm F3.5-4.5 G AFD         | E++ £249         |      |
| 24-120mm F3.5-5.6 G AFD        | E++ £125         |      |
| 24-120mm F3.5-5.6 G AFD ED VR  | E++ £219         | £249 |

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| 28mm F2.8 AFD                 | E++ £169         |      |
| 28-200mm F3.5-5.6 AFD         | E++ £129         |      |
| 35mm F2.8 AFD                 | E++ £199         |      |
| 35-70mm F3.5-4.5 AFD          | E++ £49          |      |
| 35-70mm F3.5-4.5 AFS          | Unused £79       | £149 |
| 55-200mm F4.5-6.7 AFS DX G    | E++ / Unused £79 | £149 |
| 55-200mm F4.5-6.7 AFS DX VR   | E++ £129         |      |
| 70-200mm F2.8 G AFS ED VR     | E++ £399         |      |
| 70-210mm F4.5-6.7 AFD         | E++ £39          |      |
| 70-210mm F4.5-6.7 AFS         | E++ £79          |      |
| 70-300mm F4.5-6.7 AFS         | E++ £299         |      |
| 70-300mm F4.5-6.7 AFD         | E++ £149         |      |
| 75-240mm F4.5-6.7 AFD         | E++ £79          |      |
| 80-200mm F2.8 ED AFD          | E++ £399         |      |
| 80-200mm F2.8 ED AFD          | E++ £399         |      |
| 80-400mm F4.5-6.7 AFD VR      | E++ £849         |      |
| 85mm F1.4 AFD                 | Mint- £729       |      |
| 85mm F1.8 AFD                 | E++ £249         |      |
| 105mm F2.8 AFD Micro          | E++ £49          |      |
| 105mm F2.8 AFS G VR Micro     | E++ £479         |      |
| 300mm F2.8 G ED VR AFS        | E++ £2,899       |      |
| 600mm F4 AFS IFED DII         | E++ £4,499       |      |
| Sigma 8mm F4 D EX Fisheye     | E++ £399         |      |
| Sigma 15-30mm F3.5-4.5 EX DG  | E++ £199         | £249 |
| Sigma 24-70mm F3.5-5.6 D Asph | E++ £39          |      |
| Sigma 30mm F1.4 DC EX HSM     | E++ / Mint- £249 | £279 |

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| Sigma 50mm F1.4 EX DG                   | E++ £289 |      |
| Sigma 70-300mm F4.5-6.7 APO DG          | E++ £79  |      |
| Sigma 70-300mm F4.5-6.7 APO Macro Super | E++ £109 |      |
| Sigma 105mm F2.8 EX Macro               | E++ £249 |      |
| Sigma 135-400mm F4.5-6.7 APO D          | E++ £299 | £349 |

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| Tamron 17-50mm F2.8 XR Di II VC LD Asph | Mint- £259     |      |
| Tamron 20-40mm F2.7-3.5 SP Asph         | Unused £229    |      |
| Tamron 28-75mm F2.8 XR Di               | E++ / E++ £189 | £249 |
| Tamron 28-300mm F3.5-6.3 XR             | Unused £169    |      |
| Tamron 28-300mm F3.5-6.3 XR Di          | E++ £129       |      |
| Tamron 70-300mm F4.5-6.7 D              | E++ £29        |      |
| Tokina 12-24mm F4 ATX PRO SD            | Mint- £349     |      |
| Tokina 16-50mm F2.8 ATX PRO SD          | Mint- £399     |      |
| Tokina 24-200mm F3.5-5.6 ATX            | Unused £129    | £149 |
| Tokina 35-300mm F4.5-6.7                | Unused £99     |      |
| Tokina 80-400mm F4.5-6.7 ATX            | E++ £249       |      |
| Tokina 100-300mm F5.6-7.1               | E++ £39        |      |
| Wittner 19-35mm F3.5-4.5 Series I       | E++ £79        |      |
| Zeiss 50mm F1.4 Planar ZF               | E++ £429       |      |

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| Sigma 1x Apo EX Converter      | E++ £109   |      |
| Teleplus 1.4x Pro300 Converter | E++ £79    |      |
| Sigma 2x Apo EX Converter      | E++ £129   |      |
| Sigma 2x Apo EX DG Converter   | Mint- £119 |      |
| TC-14E1 Converter              | E++ £239   |      |
| TC-17 Converter                | Mint- £229 |      |
| TC16A Teleconverter            | Unused £99 |      |
| R1-C1 Speedlight Commander Set | E++ £449   |      |
| SB-R200 Speedlight             | E++ £129   |      |
| SB218 Ringflash                | E++ £149   | £179 |
| SB225 Speedlight               | E++ £39    | £49  |
| SB23 Speedlight                | E++ £35    |      |

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| SB23 Speedlight | E++ £35 |  |
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## Olympus OM Series



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|-------------------------------------|-------------------|------|
| OM4 Black + 50mm F1.8               | E++ £149          |      |
| OM2SP Black + 50mm F1.8             | E++ £119          | £129 |
| OM2SP Black Body Only               | As Seen / E++ £59 | £119 |
| OM2N Black + 50mm F1.8              | E++ £89           |      |
| OM2N Black Body Only                | As Seen / E++ £49 | £79  |
| OM2N Chrome + 50mm F1.8             | E++ £89           |      |
| OM2N Chrome Body Only               | E++ £75           | £79  |
| OM2 Chrome Body Only                | E++ £75           | £79  |
| OM1M Chrome Body Only               | As Seen / E++ £59 | £79  |
| OM40 Black + 50mm F1.8              | E++ £59           |      |
| OM40 Black Body Only                | Exc / E++ £49     | £79  |
| OM30 Chrome + 50mm F1.8             | E++ £69           |      |
| OM10 Black + 50mm F1.8 + M/Adapter  | E++ £69           |      |
| OM10 Chrome + 50mm F1.8             | E++ £39           | £69  |
| OM10 Chrome + 50mm F1.8 + M/Adapter | E++ £39           |      |
| OM10 Chrome Body Only               | E++ £39           |      |
| OM101 + 50mm + 35-70mm + 70-210mm   | As Seen £99       |      |

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| 21mm F3.5 Zuiko         | E++ £299      |      |
| 28mm F2.8 Zuiko         | E++ £49       | £59  |
| 35mm F2.8 Zuiko         | E++ £49       |      |
| 35-70mm F3.5-4.5 Zuiko  | E++ £39       | £49  |
| 35-70mm F3.5-4.5 Zuiko  | E++ £39       |      |
| 35-70mm F4 Zuiko        | Exc / E++ £29 | £79  |
| 35-105mm F3.5-4.5 Zuiko | E++ £69       | £99  |
| 40mm F2.8 Zuiko         | E++ £299      |      |
| 50mm F3.5 Macro Zuiko   | E++ £119      |      |
| 50-205mm F5.6 Zuiko     | E++ £169      | £229 |
| 65-200mm F4 Zuiko       | E++ £99       | £159 |
| 75-150mm F4 Zuiko       | Exc / E++ £29 | £49  |
| 80mm F4 Macro Zuiko     | E++ £175      | £199 |
| 135mm F3.5 Zuiko        | E++ £35       |      |

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| P280 Flash               | E++ £79     |     |
| T10 Ringflash            | E++ £75     |     |
| 280 Flash                | E++ £99     |     |
| T28 Flash Head           | As Seen £49 |     |
| T32 Flash + Zoom Adapter | E++ £20     | £55 |
| T43 Hammerhead Flash     | E++ £39     |     |

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| Pentax 645 Series      | E++ £279           | £349 |
| 645N + 45-85mm F4.5 FA | E++ £229           |      |
| 45mm F2.8 FA           | E++ £249           | £389 |
| 45mm F2.8 FA           | E++ £499           |      |
| 45-85mm F4.5 FA        | E++ £225           |      |
| 55-205mm F5.6 FA       | E++ £299           | £399 |
| 150mm F3.5 FA          | Unknown / E++ £169 | £229 |
| 200mm F4 FA            | E++ £179           |      |
| 120 Insert             | E++ / Mint- £35    | £79  |
| 220 Insert             | E++ / E++ £29      | £59  |

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| Pentax 67 Series           | E++ £299           |        |
| 67 Mirror Up + Prism       | Exc £299           |        |
| 67 Mirror Up + Plain Prism | Exc £249           |        |
| 35mm F4.5 Fisheye Takumar  | Exc £650           |        |
| 55mm F4 SMC                | E++ £259           |        |
| 75mm F4.5 Takumar          | E++ £149           |        |
| 90mm F2.8 Leaf Shutter     | E++ £129           |        |
| 135mm F4 Macro             | E++ £249           | £299   |
| 135mm F4 Macro Takumar     | Exc / E++ £149     | £159   |
| 165mm F2.8                 | As Seen / E++ £99  | £199   |
| 200mm F4                   | E++ £139           | £199   |
| 200mm F4 Takumar           | E++ £119           | £199   |
| 300mm F4                   | E++ £169           | £349   |
| 300mm F4 Takumar           | As Seen / E++ £159 | £349   |
| 500mm F5.6                 | E++ £899           | £1,399 |
| Vivitar 2x Converter       | E++ £49            | £79    |
| Extension Tube Set         | E++ / Mint- £65    | £75    |
| Extension Tubes 2+3        | E++ £49            |        |

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| Pentax AF        | E++ £349    |      |
| MZ-S + BG10 Grip | E++ £349    |      |
| MZ-S Body Only   | Mint- £299  |      |
| MZ-S 28-80mm     | E++ £79     |      |
| MZ30 + 35-80mm   | E++ £35     |      |
| MZ-M 35-80mm     | E++ £35     |      |
| MZ-M Body Only   | E++ £169    | £349 |
| Z1-P Body Only   | E++ £79     | £99  |
| Z1 Body Only     | E++ £59     | £69  |
| Z10 Body Only    | E++ £19     |      |
| SPXN + 35-105mm  | E++ £79     |      |
| SPXN Body Only   | E++ £39     |      |
| SPX Body Only    | As Seen £39 |      |

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| SF7 Body Only                     | E++ £29          |      |
| 15mm F4 DA ED AL Limited          | Mint- £489       |      |
| 17-28mm F4.5-5.6 Fisheye F        | E++ £199         |      |
| 18-35mm F4.5-6.7 J                | Mint- £149       |      |
| 18-55mm F3.5-5.6 DA AL WR         | E++ £49          |      |
| 21mm F3.2 DA AL LE                | Mint- £359       |      |
| 28-70mm F4 DA AL                  | E++ £49          |      |
| 28-80mm F3.5-5.6 SMC F            | E++ £35          |      |
| 28-100mm F3.5-5.6 DA-LE           | E++ £49          |      |
| 35mm F2.8 DA Limited Edition      | Mint- £269       |      |
| 40mm F2.8 SMC DA Limited Edition  | Mint- £219       |      |
| 50mm F1.4 SMC FA                  | Mint- £229       |      |
| 50-200mm F4.5-6.7 DA ED           | E++ £109         |      |
| 50-200mm F4.5-6.7 DA ED WR        | E++ £109         |      |
| 55-300mm F4.5-6.7 DA-LE           | E++ £199         |      |
| 55-300mm F4.5-6.7 DA-LE           | Mint- £359       |      |
| 77mm F1.8 Limited                 | E++ £579         |      |
| 80-200mm F4.7-5.6 F               | E++ £189         |      |
| Samsung 16-55mm F4.5-6.7 AL       | Mint- £169       |      |
| Sigma 28-105mm F3.5-5.6 UC        | E++ £35          |      |
| Sigma 70-300mm F4.5-6.7 APO Macro | E++ £99          |      |
| Tamron 28-200mm F3.5-5.6 XR       | E++ / Mint- £299 | £119 |
| Tamron 80-210mm F4.5-6.7 AF       | E++ £49          |      |
| Tokina 35-70mm F4.5-6.7 AF        | Unused £99       |      |
| AF240T Flash                      | E++ £19          |      |
| AF300T2 Flash                     | E++ £39          |      |
| AF400T2 Flash                     | E++ £59          |      |
| AF500T2 Flash                     | E++ £79          |      |
| Data Back FG (MZ5)                | Mint- £45        |      |
| Digital Data Back M               | E++ £49          |      |
| FG Grip                           | E++ £29          |      |

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| EOS 60D Body                       | £769    | 24-105 f4L IS             | £935   | 100 f2.8 Macro       | £452   | Canon G1X In Stock | £699   |
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## PROFESSIONAL

Dealer

"ASK ABOUT SPECIAL IN-STORE OFFERS ON NIKON CAMERAS AND LENSES"

D4 - D3s - D3X - D700 - D7000 - D5100 - LENSES - FLASHGUNS - ACCESSORIES

|                               |        |                               |        |                          |        |
|-------------------------------|--------|-------------------------------|--------|--------------------------|--------|
| New D4 body - IN STOCK        | £5,289 | Nikon 1 System - In Stock     | Phone  | 600mm f4G AFS VR         | £7,149 |
| New D800 body - order now     | £2,599 | F6 camera body - IN STOCK     | £1,530 | 1.4x/1.7x Converter      | £323   |
| New D800E body - order now    | £2,899 | 14-24 f2.8G + Lee SW150 kit   | £1,659 | 2x TC-20 E III Converter | £399   |
| D7000 body                    | £895   | 14-24mm f2.8G AFS             | £1,339 | 10.5mm f2.8G DX          | £555   |
| D7000 + 18-105mm VR           | £1,075 | 24-70mm f2.8G AFS             | £1,249 | 24mm f1.4G AFS           | £1,599 |
| D3100 + 18-55 VR              | £399   | PC-E 24mm f3.5 ED             | £1,449 | 35mm f1.8G AFS DX        | £175   |
| D700 Body                     | £1,625 | 10 - 24mm G AFS DX            | £679   | 50mm f1.8G AFS           | £169   |
| D90 + 18-105mm VR             | £699   | 16-35mm f4G AFS VR            | £859   | 50mm f1.4G AFS           | £307   |
| D90 Body                      | £549   | 24-120mm f4G AFS VR           | £859   | 35mm f1.4G AFS           | £1,389 |
| D800 + 24 - 70 f2.8G AFS      | Phone  | 28 - 300mm G AFS VR           | £719   | 85mm f1.4G AFS           | £1,279 |
| D800 + 24 - 120 f4G AFS VR    | Phone  | 16-85mm f3.5-5.6G AFS VR      | £469   | New 85mm f1.8G AFS       | £469   |
| D800 + 28 - 300 AFS VR        | Phone  | 17-35mm f2.8D AFS             | £1,529 | 60mm f2.8G Micro AFS     | £408   |
| D4 Body                       | £5,289 | 17-55mm f2.8G AFS DX          | £1,099 | 40mm f2.8 Micro AFS DX   | £219   |
| D4 + 24-70 f2.8G AFS          | Phone  | 18 - 200mm f3.5-5.6G DX VR II | £619   | 105mm f2.8G Micro AFS VR | £639   |
| D4 + 14-24 f2.8G AFS          | Phone  | 70-200mm f2.8G AFS VR II      | £1,679 | NEW SB910 Speedlight     | £399   |
| D4 + 70 - 200 f2.8G AFS VR II | Phone  | 70-300mm f4.5-5.6G AFS VR     | £449   | SB700 Speedlight         | £249   |
| D3X Body                      | £5,049 | 80-400mm f4.5-5.6 AFD VR      | £1,229 | SB-R1 Macro flash        | £420   |
| D3X + 14-24 f2.8G AFS         | Phone  | 200-400 f4G AFS VR II         | £5,099 | SB-R1C1 Commander kit    | £599   |
| D3X + 24-70 f2.8G AFS         | Phone  | 200mm f2G AFS VR II           | £4,349 | SU 800 Commander         | £280   |
| MB-D11 Grip                   | £249   | 300mm f2.8G AFS VR II         | £4,149 | WT - 4B Transmitter      | £499   |
| MB-D10 Grip                   | £249   | 400mm f2.8G AFS VR            | £6,799 | GP1 - gps unit           | £189   |
| WT5 Transmitter - Available   | £649   | 500mm f4G AFS VR              | £5,995 | 85mm f1.8D               | £315   |

## HASSELBLAD

### 1/2 PRICE LENS OFFER - PLEASE PHONE

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|----------------------------|---------|
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| H4D-31 + 35-90mm           | £11,478 |
| H4D-40 + 80mm              | £13,749 |
| H4D-40 + 35-90mm           | £17,424 |
| H4D-31 Body set            | £8,346  |
| H4D-50 Body set            | £16,995 |
| H4D-50 Multi Shot body set | £21,918 |
| H4D - 60 body set          | £22,962 |
| H4D - 200 MS body          | £26,399 |
| CFV-39 for 500 series      | £9,499  |
| CFV-50 for 500 series      | £10,434 |
| 28mm f4 HCD Lens           | £3,439  |
| 35-90mm f4 - 5.6 HCD Lens  | £5,485  |
| 50mm f3.5 HC II Lens       | £3,162  |
| HTS Tilt+ Shift Adapter    | £4,113  |
| 80mm f2.8 HC Lens          | £1,895  |
| 100mm f2.2 HC Lens         | £2,740  |
| 120mm f4 Macro HC II Lens  | £3,690  |
| 150mm f3.2 HCN Lens        | £2,740  |
| 210mm f4 HC Lens           | £3,057  |
| 300 f4.5 HC Lens           | £3,690  |

## BOWENS

the power behind the picture



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| 500R /500R Travel pak Kit Triggers | £1,199 | Bowens 200/200 Travel Pack   | £819 |
| 500R / 500R / 500R Kit Triggers    | £1,299 | Please Phone for Accessories |      |
| 500/500 PRO Kit                    | £1,069 | Travel pak - Small           | £460 |
| 500/500 PRO Travelpak Kit          | £1,460 | Travel Pak - Large           | £520 |
| 500/500/500 PRO Kit                | £1,649 | Ringlight Converter          | £253 |
| 750/750 PRO Kit                    | £1,199 | Fresnel 200 Spot             | £485 |
| 750/750 PRO Travelpak Kit          | £1,599 | Pulsar Tx + B/Trigger card   | £119 |
| 750/750/750 PRO Kit                | £1,849 | Pulsar Tx Radio Trigger      | £69  |
| 1000/1000 PRO Kit                  | £1,399 | Pocket Wizard Trigger Card   | £102 |

## Leica

the art of photography

|                            |         |
|----------------------------|---------|
| LEICA M9-P Black or Silver | £5,195  |
| LEICA M9-P + 50mm f2       | £6,644  |
| LEICA M9 body              | £4,799  |
| LEICA M9-P + 50mm f1.4     | £7,850  |
| 35mm f2 Summicron- Blk     | £1,987  |
| 50mm f1.4 Summilux- Blk    | £2,655  |
| 28mm f2 Summicron- Blk     | £2,750  |
| 50mm f2 Summicron- Blk     | £1,449  |
| Leica S2 + 70mm f2.5       | £20,540 |
| X1 + Viewfinder + Case     | £1,299  |
| Leica V-Lux 3              | £690    |
| Leica D-Lux 5 Titanium     | £855    |
| LEICA D-LUX 5 grip+case    | £649    |
| LEICA V-LUX 3              | £495    |

## SIGMA Tokina Nikon/Canon fits

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|-----------------------------------|--------|
| SIGMA 10-20mm f4-5.6 EX DC        | £399   |
| SIGMA 10-20mm f3.5 EX DC          | £459   |
| SIGMA 12 - 24 mm f 4.5/ 5.6 EX II | £669   |
| SIGMA 24 - 70 f2.8 EX DG HSM      | £599   |
| SIGMA 70-200 f2.8 EX DG OS        | £899   |
| SIGMA 120-300mm f2.8 DG OS        | £2,049 |
| SIGMA 70 - 300mm f4 /5.6 DG OS    | £289   |
| SIGMA 150 - 500mm DG OS           | £799   |
| SIGMA 50 - 500mm DG OS            | £1,099 |
| SIGMA 85 f1.4 EX DG HSM           | £669   |
| SIGMA 300 f2.8 EX DG HSM          | £2,249 |
| SIGMA 500 f4.5 EX DG HSM          | £3,799 |
| Tokina 11 - 16mm f2.8 ATX ProDX   | £532   |
| Tokina 12-24mm f4 II ATX ProDX    | £532   |
| Tokina 100 f2.8 Macro ATX Pro     | £395   |
| Tokina 16 - 28mm f2.8 ATX Pro FX  | £775   |

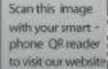
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| 18mm f3.5/Can ZE   | £1,026 |
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| 21mm f2.8/Can ZE   | £1,380 |
| 25mm f2.8/Nik ZF2  | £756   |
| 28mm f2/Nik ZF2    | £940   |
| 28mm f2/Can ZE     | £940   |
| 35mm f1.4/Nik ZF2  | £1,380 |
| 35mm f1.4/Can ZE   | £1,380 |
| 50mm f1.4/Nik ZF2  | £532   |
| 50mm f1.4/Can ZE   | £532   |
| 85mm f1.4/Nik ZF2  | £940   |
| 85mm f1.4/Can ZE   | £940   |
| 100mm f2 Makro ZF2 | £1,380 |
| 100mm f2 Makro ZE  | £1,380 |

## Manfrotto Tripods & Heads

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|--------------|------|--------------|------|
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| 190 CXPro 3  | £225 | 808 RC4 head | £102 |
| 190 CXPro 4  | £232 | 410 head     | £147 |
| 055 XProB    | £123 | 701 HDV      | £86  |
| 055 CX Pro 3 | £253 | MVH502AH     | £140 |
| 055 CX Pro 4 | £270 | 303 SPH      | £389 |
| 460 MG head  | £68  | 303 Plus     | £299 |
| 494 RC2 head | £45  | 303          | £269 |
|              |      | 324 RC2      | £89  |
|              |      | 327 RC2      | £127 |
|              |      | 468MGR2      | £191 |
|              |      | 468 MGRCO    | £191 |
|              |      | 300N         | £123 |



More online

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| H3D-39H + 80mm complete      | £5,995 |
| H4D-31 + 80mm complete       | £6,995 |
| 203FE + 80 + 150mm + E24     | £2,495 |
| Hasselblad H1 1.7x           | £695   |
| 503CX + 80mm + 150mm         | £175   |
| Metz 45 CL4 digi + hass case | £395   |
| Hasselblad HC 35mm           | £1,895 |
| Hasselblad HC 50mm           | £1,495 |
| Hasselblad 50mm CT*          | £395   |
| 503CX + 80mm + 150mm         | £1,095 |
| Hasselblad 51 Ext Tube       | £49    |
| 160mm CB Tele Tessar         | £495   |
| Metz 45CL4 digital 3902      | £395   |
| Hasselblad H46-16-32 Mag     | £395   |
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| Minimajia 645 105 - 210mm    | £250   |
| NEW R267 Pro II Polaroid     | £99    |
| Minimajia 645 105mm f2.8     | £179   |
| Minimajia 645 210mm f4       | £105   |
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| £175 Nikkor AF 24-120 f3.5-5.6 VR | £649 |
| £50 Nikkor 85mm f1.8AF            | £629 |
| £75 Nikkor AF 50mm f1.4G          | £199 |
| £895 Nikkor 80-200mm f2.8 AFD     | £395 |
| £395 Sigma 24-70 f2.8 EX DG Nikon | £299 |
| £249 Pentax 67 II + 105mm Lens    | £299 |
| £995 Pentax 6x7 MU + 90mm         | £249 |
| £595 Bronica RF 645 + 45 + 65mm   | £325 |
| £295 Ricoh GX200 + Viewfinder     | £799 |
| £375 Leica X1 Steel Grey          | £595 |
| £695 Leica X1 Black               | £119 |
| £695 Leitz Universal viewfinder   | £195 |
| £69 Leica 24mm f2.8M ASP - 6 bit  | £195 |
| £195 Leica 24mm Viewfinder        | £195 |
| £289 Metz 45 M241 + Hass + Nikon  | £220 |
| £595 Metz 45CL-4 Digital + hass   | £150 |
| £295 Sigma 300-800mm Nikon        | £999 |

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| Flex TT5 CE Canon               | £160 |
| 1xMini 2xFlex Canon             | £475 |
| Mini TT1 CE Nikon               | £160 |
| Flex TT5 CE Nikon               | £160 |
| 1xMini 2xFlex Nikon             | £475 |
| 2 x PLUS III                    | £249 |
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| New Fuji X-Pro 1 - Now In Stock |      |
| Fuji X100 £699 X10 £399         |      |





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 70-210mm f3.8 Without Adapter £89  
 70-210mm f3.5/4 SP Tamron £99  
 70-210mm f4/5.6 Adaptall II £65  
 - No Mount £65  
 70-210mm Tamron Mount Extra £39  
 70-220mm f3.8 Tamron Ex Mount £39  
 80-210mm f3.8/4 CA Adaptall £30  
 - No Mount £30  
 80-210mm f3.8/4 - Mount Extra £39  
 80-210mm f3.8/4 Adaptall 2 From £59  
 80-210mm f3.8/4 Boxed £69  
 80-210mm f3.8/4 Adaptall Mt Inc £85  
 85-210mm Adaptall Mount extra £55  
 90mm f2.5 Tamron Macro £199  
 with 1.1 Tube £199  
 135mm f2.8 BBAR £49  
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 Fed 2 + 52mm f2.8 + Case £99  
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 Fed 3 Body £49  
 Fed 4 + 53mm f2.8 + Case £79  
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 Zorki 4K body - For Spares £20  
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 Kiev 4 + 53mm f2 lens + Case £79  
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 EOS 1000F Body £55  
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 EOS 1000FN Body £59  
 EOS 300 Body £59  
 EOS 300 + BP 200 Grip £89  
 EOS 300V Body £89  
 EOS 50E Body £99  
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 28mm f2.5 Tamron + Mount £45  
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 28mm f2.8 Focal MD £29  
 28mm f2.8 Minolta MD Celtic £35  
 28mm f2.8 Hoya MD £35  
 28mm f2.8 Vivitar SRT Fit £28  
 28-70mm f3.5/4.8 Minolta MD £55  
 28-80mm f3.5/4.5 MD Fit £40  
 28-105mm f3.5/4.5 Vivitar MD £69  
 28-200mm f3.8/5.3 Vivitar MD £59  
 35mm f2.8 Vivitar SRT £39  
 35mm f2.8 Tamron Auto SRT £39  
 35-70mm f3.5 Minolta MD Hood £39  
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 35-105mm f3.5 Vivitar MD £49  
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 50mm f1.7 MC Rokkor X £39  
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 70-150mm f3.8 Vivitar £39  
 One Touch £39  
 70-150mm f3.8 SRT fit lens £39  
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 70-210mm f4 MD Lens £99  
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 75-260mm f4.5 SRT Fit Vivitar £79  
 75-300mm f4.5/5.6 Sigma MD £59  
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 135mm f2.8 Tokina MD £29  
 135mm f2.5 Hanimec SRT Fit £39  
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 135mm f2.8 Rokkor MD X £69  
 135mm f2.8 Rokkor Celtic MD £79  
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 135mm f3.5 Minolta QD £45  
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 200mm f4.5 Minolta SRT £39  
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 28-200mm f4.5/5.6 Sigma PB £89  
 50mm f1.8 Pentaco As Seen £29  
 50mm f1.8 Pentaco Practica £39  
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 70-210mm f4/5.6 Praktica PB £59  
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 80-200mm f4.5/5.6 Pentaco £55  
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 F601M Body £69  
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 F65 Body + 50mm f1.8 Lens £115  
 F800S (F801S) Body £149  
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 F80 + 50mm f1.8 AF Lens £149  
 F801 Body £149  
 F801S Body £119/£159/£199  
 F801S Body with MF20 Databack £199/£219  
 F801S + 28-80mm AFD + MF20 Databack £239  
 F90 Body for Spares £50  
 F90 Body From £155 to £189  
 F90 Body + MF26 Databack £279  
 F90S Body with MB10 Grip £199  
 F90X Body £199  
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 35mm f2.8 Access S Preset £20  
 35mm f3.5 Prinz Galazy Auto £35  
 35mm f3.5 Dufax Preset £25  
 35mm f3.5 Promura Preset £20  
 50mm f2.8 Meritar Preset £25  
 50mm f1.8 Pentaco Auto £39  
 50mm f2.8 CZ Tesser Auto £30  
 50mm f3.5 Russian Industar £35  
 52mm W/Vangle Vivanco Lens £30  
 Attachment 0.5x £30  
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 58mm f2 Helios Auto Screw £28  
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 75-260mm f4.5 Hoya M42 £69  
 75-305mm f5.6 Sunagor £49  
 80-200mm f4.5 Mikato Auto £45  
 90-190mm f5.6 Polaris Auto £40  
 95-205mm f6.3 Tamron Preset £39  
 135mm f2.8 Hanimec Preset £19  
 135mm f2.8 Mirage Auto £29  
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 135mm f2.8 Prinz Auto MC £29  
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 135mm f3.5 Hanimec Auto £25  
 135mm f3.5 CZ Jena Auto £49  
 135mm f3.5 Janik Preset £19  
 135mm f4.5 Tamron Preset £20  
 135mm f4.5 Tamron + 225mm f7.7 Converter Preset - Rare £29  
 200mm f3.5 Tokina Auto £25  
 200mm f3.5 Panagor Auto £39  
 200mm f3.5 Access Auto Screw £30  
 200mm f4.5 Senses Hunter Preset £19  
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D200 Ex++ £389  
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GF2 & 14-42mm Mint £249

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35-105mm f3.5-4.5 OM Mint £99  
50-250mm f5 OM Ex++ £199  
75-150mm f4 OM Ex++ £49  
2x A Converter OM Ex++ £69  
Auto Bellows OM Ex++ £89  
Tamron 2x Converter OM Ex++ £20  
Tokina 28-70mm f3.5-4.5 OM Ex++ £29  
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645J & 80mm f2.8 Ex++ £249  
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75-300mm f4.5-5.6 IS Ex++ £299  
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Hektor Projector Lens 85mm f2.8 Mint £24

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VW-LW4307M Wide Lens Conv Mint £49

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Leitz Pradovit Colour Projector Ex++ £99  
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50mm f2.8 Ex++ £189  
50mm f3.5 PS Mint £229

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BG-E2N Mint £80  
**LEICA**  
Nook Close Up Attachment Ex++ £75  
VIOOH Finder Ex++ £99  
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**Slik Pro 500DX Kit**  
Features Slik's Super Alloy "AMT" - a blend of Aluminium, Magnesium and Titanium for a strength to weight ratio some 40% greater than similar tripods. Multi position 26.8mm diameter legs allow low level shooting, and extra versatility on uneven ground. Each leg is covered with a foam grip, providing increased comfort. The centre column is simple to adjust - loosen the locking collar & move to the desired position. A friction collar is provided, allowing you to slow the movement when loaded with camera gear. Comes complete with 500DX all-metal head that has two pan handles to operate each movement axis independently. Max height column extended: 190cm. Max height column down: 152cm. Min height: 62cm (40cm with optional short column). Folded length: 76cm. Load capacity: 6kg. Weight: 3.5kg.  
**500DX Tripod & Head £99.87**

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**Slik Pro 340BH Tripod Kit**  
Designed to be used with small SLR's. It is lightweight and compact meaning that travelling is made easy. Although it is lightweight it can still hold up to 4KG's of weight. The 340BH Tripod is made from A.M.T. (Aluminium, magnesium and titanium alloy) which means it is lighter than aluminium tripods but also more sturdy. Comes complete with ball head with quick release plate. Max height: 146.7cm. Min height: 25.4cm. Folded length: 51.5cm. Load: 4kg. Sections: 4. Weight: 1.48kg.  
**Pro 340BH Kit £85.97**

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**Manfrotto MKC3-PO2 Tripod**  
The most compact full size support on the market. The five section legs and the unique reversible column provide maximum compactness but when fully extended it is a full size tripod. The quick action ball head allows you to simply and quickly set the position of your camera. Closed length: 43cm. Load: 1.5kg. Max height - 165cm. Min height: 46.5cm. Weight: 1 Kg.  
**MKC3-PO2 Tripod Kit £41.97**  
**PLUS FREE CAMLINK TRIPOD CASE**

**Benro Travel Angel 2 Tripod**  
The Benro A1682TBO Travel Angel 2 Tripod is incredibly flexible and portable. The Aluminium legs can be inverted and folded back through 180° for optimum compactness and each leg can be independently locked in two positions for additional flexibility. Each tripod features a detachable leg that can be unscrewed and used in conjunction with the removable centre column to convert into a full sized monopod. Max height: 159cm. Min height: 44cm. Folded height: 44cm. Weight: 1.75kg. Load: 8kg. Monopod height: 165cm.  
**A1682TBO Aluminium £202.99**  
**A2682TBO Aluminium £217.99**  
**C1682TBO Carbon Fibre £369.99**  
**C2682TBO Carbon Fibre £406.99**

**Giotto MT9240B Tripod**  
Designed to comply with the restrictions on the amount and size of luggage that can be carried when travelling, particularly by air. This tripod has all the features of the MTL series tripods but is designed using smaller diameter tubing and a smaller twist collar leg lock system. This tripod offers you the stability you need without taking up too much space in your luggage. Folded height: 47cm. height: 35cm. Max height centre column down: 117cm. Max Height with centre column: 139cm. Weight: 1.2kg. Load: 3kg. Sections: 4.  
**MT9240B Tripod £64.97**

**Velbon Ultra Maxi M Tripod**  
Material is mainly aluminium, making it light in weight and giving it a contemporary look. It uses simple twist locks on the legs for quick and easy use. The centre column is split allowing for low down macro photography. It features a PHD-31Q three way head which has two adjustments one for pan and one for tilt and a quick release system. Also a free carrying bag is included. Max height: 138.5cm. Min height: 16.5cm. Folded height: 33.5cm. Weight: 0.92kg. Load: 1.5kg. Leg sections: 5.  
**Ultra Maxi M £59.97**  
**Ultra Maxi L £59.97**  
**Ultra Luxi M £72.00**  
**Ultra Luxi L £76.49**

**Velbon Sherpa+ 630 Tripod**  
For those who want to travel light but still require strength from their support. It offers strong aluminium legs with large diameters, whilst maintaining the proven magnesium alloy bodies of the GEO range. Velbon's unique combination of materials and technologies enables the Sherpa+ to be lighter overall than many competing carbon fibre models. Max height: 163cm. Min height: 12cm. Weight: 1.37kg. Load: 4kg. Leg sections: 3.  
**Sherpa 630+ Tripod £109.00**  
**Sherpa 530+ Tripod £89.95**

**Hama Traveller Compact Pro Tripod**  
Traveller by name and by nature, the light aluminium construction and included travel case makes transportation of the tripod easy and convenient. The Traveller Pro has a fully adjustable height capable of elevating your camera to a maximum of 163cm. Load: 4kg. Max height: 163cm. Min height: 52cm. Weight: 1.37kg.  
**Traveller Compact Pro Tripod £34.95**

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**Tamrac Aero 70 Backpack**  
A lightweight and compact photo backpack for carrying a DSLR with grip, plus lenses, accessories and personal items. The main camera compartment is completely foam padded and features adjustable foam-padded dividers to protect equipment. The top compartment holds personal items such as waterproofs and has a mesh pocket to organize accessories.  
**Aero 70 £53.95**  
**Aero 80 £56.95**  
**Aero Speedpack 75 £68.95**  
**Aero Speedpack 85 £89.95**  
**Evolution 6 Slingpack £94.95**  
**Evolution 8 Backpack £109.95**

**Tamrac Cyberpack Express**  
With the versatility of wheels and a Tuck-A-Way backpack harness, it is ideal for carrying heavy camera gear over diverse terrain. Adjustable, foam-padded dividers hold a pro-sized digital or film SLR with a zoom lens attached, many additional lenses and accessories. A padded front pocket holds a notebook/laptop up to 11 x 13". Internal Windowpane - Mesh pockets help to organize filters, memory cards or film, cleaning materials and other small items. Ball bearing in-line skate wheels and an industrial strength telescoping handle ensure a smooth, stable ride. Quickly converts to a backpack when necessary.  
**Cyberpack express £199.95**  
**Big Wheels Speedroller 1X £275.00**  
**Big Wheels Speedroller 2X £309.95**

**X-Rite ColorMunki Display**  
Supports all displays, including wide gamut monitors, and is packed with new features and is incredibly easy to use, through an intuitive wizard driven interface, offering 'easy' and 'advanced' modes, with simple one click presets for total control and usability. Boasts an ultra-modern design and delivers monitor and projector profiling within a sleek, compact and fully integrated device.  
**ColorMunki Display £112.49**

**Thinktank Retrospective 30**  
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**Retrospective 10 Shoulder Bag £112.50**  
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| 100mm f/2.8 BOD C       | £150 |
| 110mm f/4 SQ PS MACRO W | £140 |
| 110mm f/4 PG C          | £100 |
| 135mm f/4 PE C          | £135 |
| ETR MAGAZINE C          | £25  |
| ETR SPEED GRIP C        | £30  |
| ETR SLR BACK C          | £25  |
| SQ 45DEGREES S PRISM C  | £65  |
| PLAIN PRISM C           | £30  |

## CANON

|                                  |      |
|----------------------------------|------|
| FOS 100 & BG-ED3 W               | £185 |
| FOS 200 & 18-55mm W              | £250 |
| FOS 300 BODY W                   | £250 |
| FOS 400 BODY W                   | £345 |
| FOS 400 BODY C                   | £355 |
| FOS 500 BODY W                   | £525 |
| FOS 300D & 18-55mm C             | £127 |
| FOS 300D 18-55mm & BG C          | £225 |
| FOS 350D 18-55mm SILVER C        | £187 |
| FOS 350D 18-55mm W               | £205 |
| FOS 400D & 18-55mm W             | £245 |
| FOS 400D & 18-55mm C             | £235 |
| FOS 1000D & 18-55mm W            | £250 |
| FOS 30, 28-90mm & BG-300 GRIP C  | £127 |
| FOS 300 BODY W                   | £78  |
| FOS 300V BODY W                  | £43  |
| FOS 300 BODY C                   | £28  |
| FOS 500N BODY W                  | £45  |
| FOS 600 BODY C                   | £37  |
| AE1 PROGRAM BODY C               | £128 |
| FTB QL & 50mm f/1.8 SC W         | £115 |
| 10-22mm f/3.5-4.5 USM C          | £475 |
| 10-22mm f/3.5-4.5 USM W          | £475 |
| 15-85mm f/3.5-5.6 IS USM C       | £450 |
| 17-85mm f/4-5.6 IS EF-S USM C    | £245 |
| 17-85mm f/4-5.6 IS EF-S USM W    | £240 |
| 18-200mm f/3.5-5.6 IS EF-S USM W | £304 |
| 24mm f/2.8 EF C                  | £255 |
| 24-85mm f/3.5-5.6 USM W          | £195 |
| 24-105mm f/4L IS USM C           | £700 |
| 28-135mm IS C                    | £260 |
| 35-70mm f/3.5 FD C               | £35  |

## CANON EOS 5D MKII

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|---------------------------------|-------|
| 45mm f/2.8 TS-E W               | £900  |
| 50mm f/1.8 EF II W              | £81   |
| 55-200mm f/4.5-5.6 USM II W     | £122  |
| 55-250mm f/4.5-5.6 IS USM W     | £162  |
| 55-250mm f/4.5-5.6 IS USM C     | £165  |
| 70-210mm f/4 EF C               | £75   |
| 70-210mm f/4 EF W               | £120  |
| 70-300mm f/4-5.6 IS USM C       | £304  |
| 70-300mm f/4-5.6 DO IS USM W    | £899  |
| 75-200mm f/4.5 FD W             | £45   |
| 80-200mm f/4-5.6 EF W           | £65   |
| 100-300mm f/4.5-5.6 EF W        | £145  |
| 100-400mm f/4.5-5.6 EF IS USM C | £1073 |
| 100mm f/3.5 FD C                | £50   |
| 135mm f/3.5 FD SC FL C          | £35   |
| 200mm f/4 FD C                  | £42   |
| 200mm f/2.8L MKII C             | £500  |
| 300mm f/4L IS USM W             | £850  |
| 300mm f/4L IS USM C             | £855  |
| KENKO EXTENSION TUBE C          | £105  |

## CANON 70-300mm

f/4.5-5.6 DO IS USM

WELLS ST.  
EXCELLENT  
CONDITION

£650

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|--------------------------------|------|
| SIGMA 18-35mm f/3.5-4.5 C      | £81  |
| SIGMA 24-70mm f/2.8 IF C       | £492 |
| SIGMA 70-200mm f/2.8 APO C     | £450 |
| SIGMA 105mm f/2.8 MACRO W      | £285 |
| 50-500mm f/4.5-6.3 DG OS HSM C | £775 |
| TAMRON 11-18mm f/4.5-5.6 LD C  | £325 |
| TAMRON 11-18mm f/4.5-5.6 LD W  | £325 |
| TAMRON 55-200mm f/4-5.6 C      | £60  |
| BG-E8 C                        | £81  |
| BG-E2n C                       | £62  |
| 270EX FLASHGUN C               | £75  |
| RCS W/C                        | £9   |

## CONTAX

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| NX BODY W                 | £165 |
| 200mm f/3.5 ZEISS W       | £240 |
| 28mm f/2.8 BIDDON G FIT C | £150 |
| 90mm f/2.8 BIDDON G FIT C | £150 |
| TLA140 FLASHGUN C         | £40  |
| TLA200 FLASHGUN C         | £30  |

## HASSELBLAD

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| 500 ELM & CHARGER BODY C | £155  |
| 500 ELM BODY C           | £150  |
| 533ELX & 80mm f/2.8 C    | £1025 |
| ELM BODY C               | £160  |

## CONTAX 645PRO, 80mm f/2.8 AE PRISM & 120MAG



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| 350mm f/5.6 TELE-TESSAR T* C | £550     |
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| A12 CHROME MAG C             | £110     |
| 12 ON MAG C                  | £30      |
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| 50mm f/4.5 RZ C | £340 |
| 50mm f/2.8 C    | £95  |
| 80mm f/2.8 N C  | £60  |
| 135mm f/3.5 C   | £85  |
| 135mm f/4.5 C   | £125 |
| 360mm RZ f/4 W  | £350 |

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| D300S BODY C         | £590 |
| D300S BODY W         | £849 |
| D7000 BODY W         | £750 |
| D90 BODY W           | £425 |
| D80 BODY C           | £275 |
| D80 BODY W           | £285 |
| D80 & 18-55mm VR C   | £345 |
| D80 & 18-70mm C      | £445 |
| D70s BODY W          | £155 |
| D70 & 18-55mm C      | £195 |
| D50 & 18-55mm C      | £198 |
| D40 & 18-55mm C      | £252 |
| D40X & 18-55mm VR C  | £268 |
| D3000 BODY C         | £245 |
| D3100 & 18-55mm VR C | £345 |
| D5100 & 18-55mm VR W | £500 |
| F12 BLACK BODY W     | £95  |
| F2AS BLACK W         | £650 |
| F3 & MD4 C           | £300 |
| F3T BODY C           | £463 |
| F3T BODY W           | £463 |
| F4s BODY W           | £185 |
| FM3A BLACK BODY W    | £150 |

## NIKON D700 BODY

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MINT  
CONDITION

£1400



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| FM BODY C                      | £85  |
| FM2N BODY C                    | £160 |
| FE & 50mm f/1.8 C              | £155 |
| NIKKORMAT EL BLACK C           | £120 |
| F100 & MB-15 *AS NEW* C        | £350 |
| F90X BODY W                    | £85  |
| F601 BODY C                    | £30  |
| F601m BODY C                   | £30  |
| F501 BODY W                    | £43  |
| F401s BODY C                   | £30  |
| N70 BODY W                     | £70  |
| 12-24mm f/4G IF-ED W           | £655 |
| 12-24mm f/4G IF-ED C           | £697 |
| 16mm f/2.8 AI C                | £325 |
| 18-70mm f/3.5-5.6 W            | £162 |
| 18-70mm f/3.5-5.6 C            | £165 |
| 18-105mm AF-S VR W             | £154 |
| 18-105mm f/3.5-5.6 VR C        | £150 |
| 24-70mm f/2.8G AF-S ED N W     | £995 |
| 24-120mm f/3.5-5.6 VR C        | £150 |
| 24mm f/2.8 AI W                | £140 |
| 28mm f/2.8 D C                 | £182 |
| 28mm f/3.5 AI W                | £112 |
| 28-105mm f/3.5-4.5 C           | £147 |
| 35-105mm f/3.5-4.5 AI-S C      | £120 |
| 35-105mm f/3.5-4.5 AI-S C      | £105 |
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| 43-86mm NON AI W               | £56  |
| 50mm f/1.8 AF-D C              | £124 |
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| 55-200mm f/4.5-5.6 VR C        | £155 |
| 55-300mm f/4.5-5.6 VR C        | £262 |
| 70-210mm f/4.5 AIS C           | £75  |
| 70-300mm f/4.5-5.6 VR W        | £375 |
| 70-300mm f/4.5-5.6 VR C        | £360 |
| 70-300mm f/4.5-5.6 ED C        | £185 |
| 80-200mm f/4-5.6 AF-D W        | £67  |
| 80-200mm f/4-5.6 AF-D W        | £100 |
| 85mm f/1.8D C                  | £272 |
| 105mm f/2.5 AIS C              | £200 |
| 135mm f/2.8 AI C               | £125 |
| 180mm f/2.8 AI C               | £154 |
| 200mm f/4 AI W                 | £145 |
| TC16-A CONVERTER C             | £101 |
| SIGMA 18-200mm f/3.5-6.3 DC C  | £123 |
| SIGMA 70-300mm f/4.5-6.3 DG C  | £95  |
| 150-500mm f/5-6.3 DG HSM OS W  | £655 |
| TAMRON 18-250mm f/3.5-6.3 VC C | £289 |
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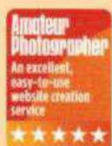
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# A COLLECTOR'S LIFE FOR ME

When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems

**LIKE** most enthusiasts, I accept that a little suffering in the pursuit of my hobby is inevitable. I do, however, draw the line at shedding blood. That line was well and truly crossed when it came to using the Minolta 16, but we'll come to that later.

Spy cameras have been around for many years. A range of Victorian technology was used to conceal or disguise the relatively bulky cameras of their era, but by the mid-20th century the designs had moved away from disguise in favour of miniaturisation. Perhaps the ultimate 'spy' cameras were made by Minox, and used a 9.5mm wide film. However, far more manufacturers made the slightly larger, but still relatively small, 16mm size.

I picked my Minolta 16 up on eBay as part of a bundle with a 16mm developing tank. At the time I didn't have any 16mm cameras, but I have plenty of 110 models, ranging from a Pentax Auto 110 SLR system to tiny novelty keyring cameras. The film inside a 110 cartridge is 16mm wide, so will fit in a suitable developing tank. The problem was that I didn't have one. Although I'd improvised by winding 110 film around segments of plastic drinks bottles, the struggle sometimes led to the film getting scratched or kinked. So, when I spotted the tank for sale, it looked like the answer to my 110 woes – plus I rather fancied having a go with the Minolta 16.

Film for the Minolta 16 comes in a special magazine, but luckily these can be reloaded. I have a roll of 40-year-old black & white movie film that I have used in the past to test miniature cameras, so I was able to prove that the camera works. However, the perforations on cine film eat into the picture area and I was keen to try some more recent colour film. This was when the bloodshed started...

I was unable to find a source for unperforated 16mm film, but have read about people cutting 35mm down using a homemade slitting device.



The principle is simplicity itself: you mount two razor blades 16mm apart, devise a way to keep the film in the right place and then draw it over the blades leaving a nice neat strip just the right size.

At the risk of stating the obvious, the problem with razor blades is that they are so sharp, and it wasn't just the film that got sliced. But once I'd got the hang of it, I performed the task without further injury.

The Minolta 16 can cope with range of lighting conditions. Shutter speeds go from 1/30–1/500sec, while the f/2.8 22mm Rokkor lens stops down to f/22. Surprisingly, there is no way to focus the lens. The instruction manual gives the depths of field for various apertures, and in bright daylight, when you can use a small aperture, most things from 5–30ft [1.5–9m] will be sharp. For larger apertures or subjects outside this range, it is necessary to use one of the slide-on supplementary lenses provided. There are two positive lenses for closer distances and a negative lens to allow infinity focus. Using these detracts from the quick and discreet way in which one would hope to operate this camera due to the fact that you need three hands (or two hands and a mouth) to change the filters, and the risk of dropping (or swallowing) one is quite high.

The film is advanced and the camera is readied for use by pulling it apart, an action that uncovers the lens, viewfinder and shutter release. Once 'cocked', there is no way to close the camera without taking a picture or wasting the frame, but as the viewfinder can't be used with the camera closed you have to commit to taking the photo before you get a chance to assess the framing and composition.

I was a little disappointed with the results from this camera. I expect with experience I could probably do better, but while blood and sweat played a part this week, they weren't quite bad enough to reduce me to tears. **AP**



To read more about Tony's 52 cameras project visit <http://52cameras.blogspot.com>. More photos from the Minolta 16, including the film slitter, can be seen on Flickr at [www.flickr.com/tony\\_kemplen/sets/72157628943498025](http://www.flickr.com/tony_kemplen/sets/72157628943498025)

## Editorial

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## Special thanks to The moderators of the

AP website Andrew Robertson, Chris Cool, Fenris Oswin, Henry Rogers, Iisadb, Nick Roberts, The Fat Controller  
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**Repro** Camden Town Typesetters Ltd **Telephone** 0208 523 6700

**Printed in the UK by** Wyndeham Group

**Distributed by Marketforce**, Blue Fin Building, 110 Southwark Street, London SE1 0SU. **Telephone** 0203 148 3333

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